

# MUSICAL AMERICA

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## NORMAL SEASON EXPECTED IN N. Y. AS ARTISTS LIMIT RECITAL BOOKINGS

American Musicians Face Less Competition as Rush of Foreign Talent Is Halted—Many Plan More Out-of-Town Engagements and Reduce Number of Appearances in Metropolis—Halls Look for Full Schedules But No Congestion—Renovations in Progress as Opening Dates Draw Near

**A** RETURN to normal conditions in the concert field is indicated by the present state of bookings for the coming season. Last year an unusual rush to gain the attention of New York audiences resulted in no little congestion. The better known auditoriums were eagerly sought and many recitalists were forced into theaters and smaller concert rooms. This state of affairs is not likely to be repeated this fall and winter. So far there is no scramble for dates, but it is probable that the lists of the larger halls will be filled for afternoon and evening events during the season.

At Aeolian Hall the bookings already recorded show a falling off from last year, but they approach the normal figures of preceding years. According to H. B. Schaad, who is in charge of the Aeolian Hall bookings, many artists, especially American artists, are giving up New York engagements during the coming season or are confining themselves to a single appearance instead of several. These artists will extend their activities outside New York.

Mr. Schaad points out that the coming season will witness the débuts of fewer foreign artists. Last season and the season before a great number of European singers and instrumentalists made first appearances in New York and for a time the market was flooded. Financially many of these artists were able to give only a single concert and, if they failed to succeed on a first hearing, they were forced to drop out of the running. A few are returning this season and a few new recitalists are coming from Europe, but the number of concerts by foreign artists will be considerably less than last season.

The younger American artists, Mr. Schaad points out, will have less competition, and a wider choice in the matter of dates will be accorded musicians. The Aeolian Hall management, through Mrs. Eleanor Starkey, has for some time pursued a policy of encouraging young artists desirous of giving a début recital. The difficulties to be faced in such cases are sometimes considerable. An initial concert is an expensive undertaking and one which can be arranged safely only by persons familiar with the concert business. There are items of advertising and publicity, fees for the hall, the matter of placing tickets on sale, and many other matters. The Aeolian Company's policy has already borne fruit, Mr. Schaad says, and, although Mrs. Starkey is not conducting a concert bureau, she is giving aspiring artists advice and aid.



CHARLES MARSHALL

American Tenor, Whose Success With the Chicago Opera Association Provided an Instance of High Talent Available at Home. Triumphs in Opera Abroad Preceded His Appearances in America. (See Page 9)

In preparation for the season, Aeolian Hall is being renovated. A new stage is being laid and portions of the interior are being decorated. The season will open on Oct. 5.

"Contrary to general belief," Mr. Schaad says, "the hall is not a profitable enterprise. It was built by the company to supply New York's need for a concert hall of moderate size. It has been carried along, sometimes making expenses, sometimes operating on a small loss."

At the Town Hall the indications are much the same as in the case of Aeolian Hall. According to the officials, the bookings are well advanced, and it is be-

lieved many engagements will be made after the concert season is under way. Many of the bookings are return engagements from last year. The proportion of new artists on the list is thus far negligible.

The Town Hall was originally built as an auditorium for political lectures and discussions. It came into general use as a concert hall last season, owing to the demands for auditoriums. The committee was willing to rent it for concert purposes in order to gain extra revenue for the purpose of meeting running expenses



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## ROCHESTER HAILS EASTMAN THEATER NEW ART CENTER ON OPENING DAY

Building Presented by George Eastman Impresses by Its Strength and Beauty — Special Tests Made, Based on Exhaustive Studies, to Develop Acoustics—Musical Program Heard at Opening Ceremony — Plan Production of Grand Opera—Theater Will Give Increased Opportunities for Students

**R**OCHester, Sept. 4.—The new Eastman Theater, by the gift of which George Eastman has so enhanced the value of his School of Music, was on view on Saturday to a number of guests, and was opened to the public to-day.

Mr. Eastman having presented the school to the University of Rochester, the theater soon became a logical need, to give expression to the cultural activities of the school, and to serve as a laboratory for research on the part of the faculty, and a source of inspiration to the students. The theater, housed in the same building with the school, now constitutes an important part in this center of musical education. It belongs to the people, the University holding the title to the property. There are no stockholders, and whatever profits may accrue from the operation of the theater will go back into the enterprise to increase the musical programs.

The chief impression one gains of the theater is of its beauty, and of the strength and imposing character of the building. It is of Italian renaissance design, and its admirable mural decorations, surmounted by the handsome shallow dome with great sunburst in the center, from which depends a big crystal chandelier, are exceedingly effective. Ezra Winter of Chicago, a graduate of the Academy of Rome, and Barry Faulkner, also a graduate of that Academy, executed the series of eight colossal mural designs, illustrative of music in its various phases, and Maxfield Parrish is represented in the foyer by an example of his romantic fantasies in color.

Dr. F. R. Watson of the University of Illinois designed the acoustics of the theater, and subjected the building to a series of exhaustive preliminary tests, based upon certain scientific principles. The standardization of these principles, it is believed, will go a long way towards solving one of the most serious problems confronting the manager who plans to build a new theater. Dr. Watson states that a special study was made of a number of leading concert-halls, so that the results could be used in the design.

"These included," he states, "the Boston Opera House, the Detroit Orchestra Hall, the Leipzig Gewandhaus, and a number of other European auditoriums. The preliminary tests which I have just made in the Eastman Theater indicate

## THIRTY OPERAS FOR SEASON IN CHICAGO

Parts Are Assigned for "Snow Maiden" and "Parsifal"

CHICAGO, Sept. 2.—Thirty operas will be presented by the Chicago Civic Opera Company during the ten weeks' season in Chicago beginning Nov. 13. Many of these, the management says, will be revivals of old favorites which have been gone from the répertoire for several years. A new production will be Rimsky-Korsakoff's "Snow Maiden," which will be sung with Georges Baklanoff as Misguir and Ina Bourskaya as the Shepherd Lehl. Mme. Bourskaya sang the same rôle when the opera was presented by the Russian Grand Opera Company at the Olympic Theater last spring. The Chicago Opera Association had planned to produce the Rimsky-Korsakoff opera last season but press of other performances prevented it being given. It will be sung in French.

The répertoire will be drawn from Russian, German, Italian, French and English operas. Rehearsals for "Parsifal" will commence Sept. 16. Forrest Lamont will sing the rôle of "the youth without guile"; Cyrena Van Gordon will sing Kundry and Herbert Gould will be Gurnemanz.

The subscription sale of seats opened Friday, with the largest crowds in the history of the opera company in line. About 500 new subscribers were added to the list of opera patrons, the management announces. CHARLES QUINT.

## MEROLA PLANS PERMANENT OPERA IN SAN FRANCISCO

Company to Be Organized for Seasons of Three Weeks in That City and Los Angeles

SAN FRANCISCO, Sept. 2.—Tentative plans for three-week seasons of grand opera in this city and Los Angeles next spring, and probably the founding of a permanent opera organization for San Francisco, have been made by Gaetano Merola. The chorus, ballet and orchestra assembled by Mr. Merola for the recent successful out-door opera season at Stanford University, will form the nucleus for the new venture. The names of various well-known artists of the Metropolitan and Chicago Operas, and that of Conductor Bigalli of the latter organization, are mentioned as among the possibilities for the first season. The first steps in the undertaking will be the organization of a company to manage the business affairs and the renting of a suitable auditorium here. Performances may also be given in the Stanford University Stadium.

The members of the String Quartet of the Chamber Music Society of San Francisco, who will take part in the Berkshire Festival, will be the guests of Hervey White at Woodstock, N. Y., during the week of Sept. 24. They are also to appear in Boston on Oct. 7.

CHARLES A. QUITZOW.

### Mordkin Soon Quits Directorship of Moscow Ballet

Michael Mordkin, Russian dancer, who was recently given charge of the ballet of the Moscow Opera, has left that organization and gone back to Tiflis. The artist, who only lately arrived in the capital, received a warm welcome from the authorities, who gave him extensive

### Berlin Opera Cuts Rates for Germans and Austrians

BECAUSE of the constant fluctuation in the value of the mark the Berlin State Opera has announced that it will raise its prices and change them from day to day, according to a dispatch to the New York Times dated Aug. 24. Germans and Austrians who can establish their nationality officially will be allowed a reduction of two-thirds of the prices of their tickets.

powers in his position. One of the new ballet director's first acts was the dismissal of a number of the ballet corps, and the institution of a strict discipline of rehearsal and regulations to "restore the ballet to its old efficiency." The season was scheduled to open on Aug. 3, with Mlle. Geltzer as principal danseuse.

Mr. Mordkin, who was recently reported to be contemplating an American tour, was expected to make appearances as solo dancer, but now, according to the New York Times correspondent, there has been a revolt against the disciplinarian, led by certain damsels discharged on the score of "obesity."

## "LAKME" ADDED TO RAVINIA REPERTOIRE

Saint-Saëns' "Animal Carnival" Given Belated American First Hearing

CHICAGO, Sept. 2.—The tenth week of the Ravinia season was made up largely of repetitions, "Lakmé" on Tuesday evening being the only new opera presented.

Interest was manifested in the first hearing in the country last Monday night of Saint-Saëns' "Animal Carnival" at the weekly orchestra concert. One excerpt, "The Swan," is the very familiar number of that name. The work has several clever bits that are well worth while hearing, such as "Long-eared Animals," "Pianistes," "Fossils" and the Finale. The composer withheld the work in its complete form during his lifetime.

Frances Peralta, dramatic soprano, and Queenie Mario, lyric soprano, were the soloists.

The performance of "Lakmé" on Tuesday evening was made interesting largely through the presence of Graziella Pareto in the cast. Otherwise it was perfunctory, with no particular sparkle or brilliance. Miss Pareto was excellent as Lakmé. The music suited her voice admirably. She is never spectacular in her work, but there is the feeling of security and smoothness about it. Her singing of the "Bell Song" in the second act was the occasion for an ovation. Léon Rothier

### Liverpool Reports Glazounoff Disappeared

The management of the Liverpool Orchestra, which engaged Alexander Glazounoff for an appearance as guest conductor during the coming season, has cancelled the engagement and reports that the composer has again disappeared in Russia and that his European agents lack knowledge of his whereabouts. Sol Hurok, New York concert manager, who is bringing Glazounoff to this country for performances next season, expressed doubt as to the truth of the story. Mr. Hurok heard from Glazounoff several weeks ago when the composer wrote asking the manager to arrange for a traveling companion to accompany him on his journey from Russia here. He is believed to be at his post as head of the Petrograd Conservatory. Glazounoff returned from Berlin to Russia several months ago at the request of the Soviet Government.

### Bliss Composes "Color Symphony"

LONDON, Aug. 25.—The latest composition by Arthur Bliss bears the name "Color Symphony" and its performance is being eagerly awaited by the followers of the younger British school. Bliss makes it clear that he has no desire to force his conception of the "color" of his music upon his audience as does Scriabine in his "Prometheus," with its accompanying color keyboard. The title and sub-titles of the four movements are given solely as hints of the various moods of the music. The names of the four movements are, respectively, "Purple," "Red," "Blue" and "Green." The work is to be performed under the baton of the composer in Gloucester Cathedral in September. It is dedicated to Adrian Boult.

### Many Moscow Concerts Given by Orchestra Without Conductor

Several performances by the conductorless orchestra in Moscow are described in a letter recently received by the Society for the Relief of Musicians in Russia from V. Belayeff, member of the Executive Council of the Russian State Musical Publishing Company. The idea, he states, originated with Professor L. Zeitlin, of the Moscow Conservatory, violinist. The ensemble which he formed gave two concerts in the winter, and five during June and July, at which standard symphonic works were played, including concertos with soloists. The writer of the letter states that the playing of the orchestra was marked by precision of en-

gagement and interpretation as *Nikakantha* and sang with rich, sonorous tone throughout. Alice Gentle had little to do as *Malika*, but made the part one of the artistic bits of the evening. Orville Harrold was *Gerald*, but he neither looked the part nor sang it with the excellence that characterized his interpretation earlier in the season. His voice sounded tired. The minor rôles were filled by Graham Marr, Anne Roselle, Giordano Paltrinieri, Bessie Morton and Philine Falco. Louis Hasselmans conducted, bringing out the delightful color and tunefulness of the score.

"Traviata" was given its third performance on Wednesday evening, Orville Harrold as *Germont* being the only change in cast. "Cavalleria Rusticana" and the second act of "Jewels of the Madonna" were presented on Thursday evening, Morgan Kingston singing *Turridu* on this occasion. "Lucia" was repeated on Friday evening.

A music memory contest was conducted by Mr. and Mrs. Marx Oberndorfer at the children's concert on Thursday afternoon. The Chicago Symphony, conducted by Alexander Zukovsky, played twenty themes from thirty-five classic compositions. A musical pantomime, "In Teenie Weenie Land," written by Virginia Woods Mackall and Margaret Severn, by special arrangement with William Donahey, to music composed and played by Marx Oberndorfer, was presented by Bertha L. Iles, who brought members of the Children's Civic Theater to take the various parts.

semble, dynamic variety and flexibility of tempo. The chief aims of the ensemble are to educate new artists and to introduce into orchestral playing the characteristics of chamber playing; and it expects to play such ultra-modern works as the tone-poems of Scriabine.

### Norman O'Neill, British Composer, to Make American Visit

Norman O'Neill, British composer, is expected to arrive in New York early in October to direct rehearsals of music which he has written for David Belasco's production of "The Merchant of Venice." Mr. O'Neill is the composer of many works for orchestra, piano pieces and songs, but is best known for his interpretative scores for Maeterlinck's "Blue Bird," Dunsany's "Gods of the Mountain" and "The Golden Doom," Barrie's "Mary Rose" and a number of Shakespearean plays.

### Scharwenka Coming to America

Xaver Scharwenka, the distinguished pianist, composer, and pedagogue, will re-visit America next year. Carl D. Kinsey, manager of the Chicago Musical College, who returned from Europe on board the Savoie on Wednesday, stated that he had made a contract with the noted musician to conduct a five weeks' master class in piano at the College next summer. Mr. Kinsey, who left America late in July, visited Paris, Vienna, and Berlin. Mrs. Kinsey, whom he joined in Europe, returned with him on the Savoie.

### Galli-Curci and Liebling Sing at New Margaretville Theater

MARGARETVILLE, N. Y., Sept. 2.—The new theater named in honor of Amelita Galli-Curci was opened on Aug. 25, when Mme. Galli-Curci, who was present by invitation, delivered a speech and sang several numbers, to the delight of the audience. Estelle Liebling, soprano, inaugurated the theater with a recital, giving an artistic program of songs by Beethoven, Brahms, Schubert and modern composers. Homer Samuels, pianist, assisted.

### Admissions Taxes Show Decrease

WASHINGTON, Sept. 6.—The Bureau of Internal Revenue, Treasury Department, reports that taxes on admissions to operas, concerts, theaters and other places of entertainment decreased in the past fiscal year \$16,356,895. Admission taxes paid totalled \$73,373,937 as against \$89,730,832 for the preceding year.

## MAY ENLARGE SCOPE OF NEW OPERA PLAN

Additional Performances of American Works Now Considered

CHICAGO, Sept. 2.—The organization rapidly being rounded into shape by Rachel Bushey Kinsolving for the purpose of presenting operas by American composers is to be known as the "Chicago Chamber Opera Company."

The original plan was to give six different American operas on the first Wednesday morning of each month for six months, but plans have now been changed and the operas will be given on the first and third Thursday afternoons of each month.

Two performances of each of the six operas will be given, the second performance to have an entire change of cast, so that two companies will be required to produce the operas. One company will tour the cities and towns around Chicago, while the other company will remain in Chicago. If the afternoon series of opera performances is successful, an evening series will probably be given later.

The company will be co-operative throughout, everyone actively connected with it sharing in the profits that are made. The operas will be mounted with adequate scenery, costumes, and an orchestra of sufficient size to properly interpret the music.

The Chicago Chamber Opera Company will begin the series with "Shanewis" by Cadman. The other operas already selected are "Temple Dancer" by Hugo; "Traitor Mandolin" by Harvey W. Loomis; and "Daughter of the Forest" by Arthur Nevin.

## ARTISTS SAIL HOMEWARD

Liners Bring Many Voyagers from Europe as Season's Opening Approaches

Signs of the beginning of the homeward migration by artists who have been spending the summer abroad were visible on sailing lists during the week. The Olympic brought Rudolf Friml, composer, and Eleanor Painter, soprano, both of whom have spent several weeks in Central Europe. Miss Painter has been engaged to sing as guest at the Berlin Staatsoper later in the season. On the Reliance arrived Eva Gauthier, soprano, and Sergei Rachmaninoff, accompanied by Mrs. Rachmaninoff. Both artists were heard in a series of concerts in France and Great Britain.

Amador Famadas, ténor of the Madrid Royal Opera, arrived on the Conte Rosso to join the San Carlo Opera Company for its opening performance at the Century Theater. George Blumenthal, operatic manager, was a passenger on the Mauretania arriving from Berlin, where he went to complete arrangements for the coming tour in this country by the company from the German Opera House. Francis Rogers, baritone, and Mrs. Rogers were also among the arrivals. Mr. Rogers gave a recital at the Fontainebleau American Conservatory, and sang at Miss Anne Morgan's Versailles villa for the eighty-seven women in the American Good Will Delegation now visiting France. Susan Metcalfe-Casals, soprano, also returned from abroad during the week.

Among those who sailed on the President Arthur were Rudolph Reuter, pianist, and Rudolph Reinser, violinist. Mr. Reuter is to give recitals in Berlin, Vienna, Paris and other European cities, and do a limited amount of teaching in the German capital during the coming season. On the same liner were Gilbert Rose and Sylvia Lent, pupils of Leopold Auer, who will make their débuts in Berlin shortly, and Louis Luntz, pianist and member of the faculty of the Sherwood School in Chicago.

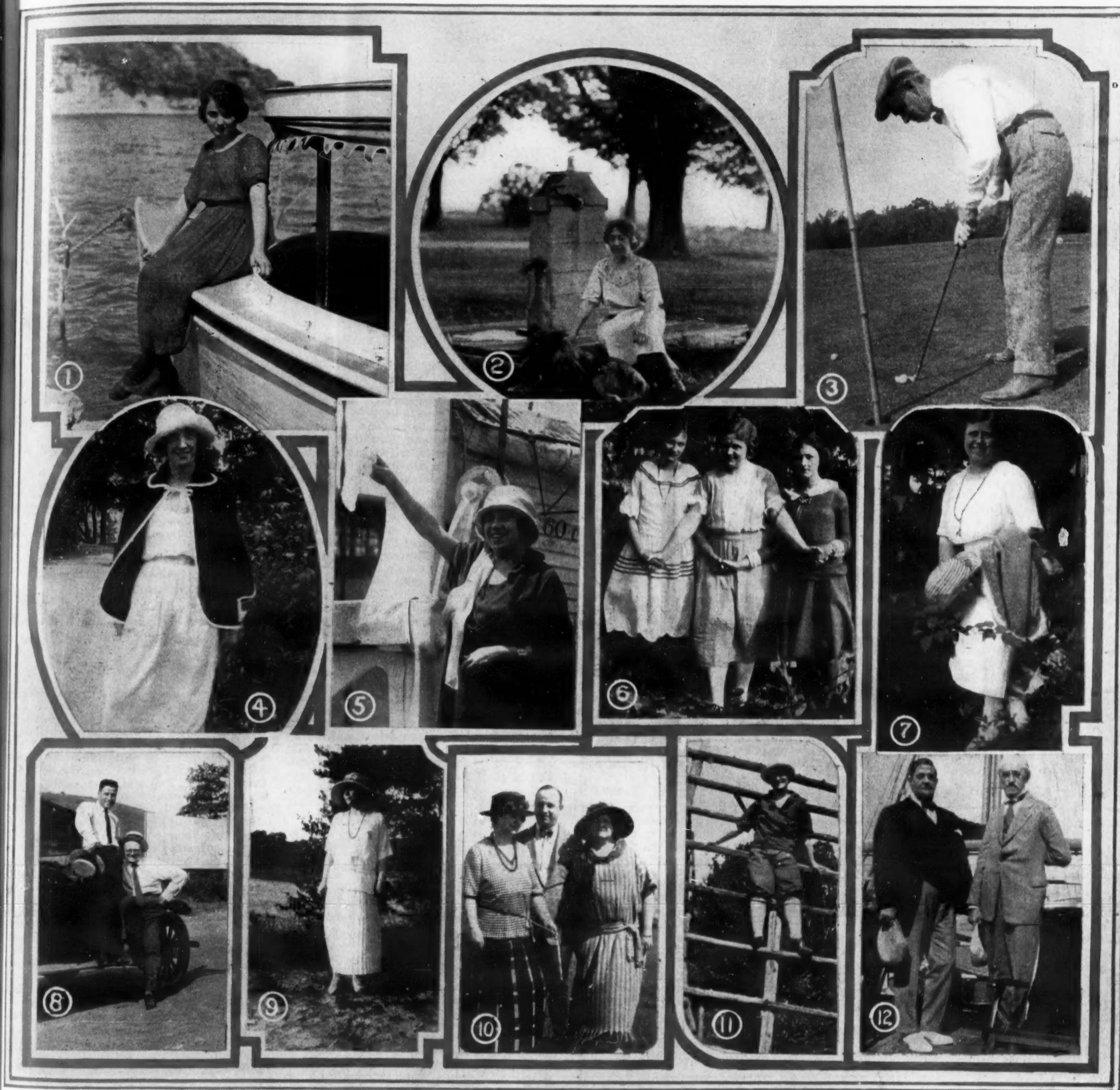
### Music Study Credits for Flint, Mich.

FLINT, MICH., Sept. 2.—Arrangements have been made by the school authorities of this city to give credits for outside music study. The various school groups, including the High School orchestra, band, Glee Clubs, and chorus, are reorganizing, and courses in harmony and the history of music will be given for the first time this fall. The Flint Symphony has started rehearsals for the season. The Community Chorus has also begun work.

WILLIAM W. NORTON.

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# Artists Pass Summer Pleasantly in Vacation Retreats



ATTRACTIVE OUT-OF-DOOR SCENES CHARM MUSICIANS IN HOURS OF LEISURE

INDIAN summer, rarest of seasons, will soon prelude the mellow time of autumn. Meanwhile the bright and unabated rays of the late summer's sun continue to bless a season that is only in part devoted to the serious things. The artist, on holiday, varies invigorating recreation with a reluctant glance into the future, when musical activity will supplant the sports of summer-time.

Motor-boating is a pastime about which Josephine Lucchese, soprano of the San Carlo Opera Company, is very enthusiastic. An engaging study of the artist idly seated on the deck of a boat is that shown in No. 1. The place is Lake Medina, near San Antonio, Tex., where the youthful singer has been passing a part of the summer.

Augusta Cottlow, pianist, has been spending the summer with her husband, Edgar A. Gerst, on a farm at Hannibal,

N. Y., near Lake Ontario, and is seen in No. 2 picture resting by a rustic well. On the country roads she has learned to drive a motor-car given her by her husband on the recent anniversary of their marriage.

Buck Hill Golf Course in the Pocono Mountains is the locale in which Dr. William C. Carl, organist and head of the Guilmant Organ School, New York, is discovered playing golf (No. 3). At this point of the game, Dr. Carl has reached the seventh hole of the course, and his task here is not difficult.

On a breezy day at Asbury Park, Ruth Pearcy, contralto, is pictured in No. 4. The artist recently passed some time at the New Jersey ocean resort, resting after a long western tour and fulfilling New York engagements.

Waving a brief "au revoir" to American shores after her successes of last winter, Berthe Erza, soprano, has been photographed (No. 5) about to leave on the Roussillon to visit Paris and to see her mother and sisters in Algiers, before

returning for engagements which will include a Carnegie Hall recital.

Inseparable artistic companions are Dorothy Miller Duckwitz, pianist, and her two pupils, discovered (No. 6) in a country retreat near Traverse City, Mich. Here this concert artist and teacher has been on vacation after an active season.

The charms of lakeside residence during the summer have enticed Ethelynde Smith, soprano (No. 7), to a sojourn at Lake Winnipesaukee, N. H. She was widely heard throughout the western states last season, and will resume her activities in concert in the early autumn.

The running-board of a touring car serves as pedestal for the bit of impromptu human statuary one sees in No. 8. The two musicians are Ellis Levy, assistant concertmaster of the St. Louis Symphony and composer (left), and Carl Wilhelm Kern, composer, as they appeared when they paused recently on a cross-country motor trip.

While on holiday by the seaside Frances Nash, pianist, has been photo-

graphed in No. 9. The artist is now in Paris, where she is on leisure after extensive appearances in the United States last season.

A trio exposed to the sun's benign rays is that in No. 10—Mrs. Charlotte Babcock, Remo Cortesi, voice teacher and coach, and Charlotte Lund, soprano. The place is Bellport, L. I.

Adelaide Fischer, soprano, is seen in No. 11, enjoying a climb, garbed in knickers which allow of nimble legato work between the intervals of a fence which resembles a huge musical scale. The place is Lake Bonaparte, N. Y.

Among those who returned from Europe recently on the *Bengaluru* were Joseph Urban, scenic artist (left), and Alexander Lambert, pianist and teacher (No. 12). Mr. Urban's mountings for operas at the Metropolitan are well known and Mr. Lambert last season introduced a number of promising pianists to the public.

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## New Eastman Theater Opened in Rochester



Eastman Theater and School of Music in Rochester, N. Y. The Theater Occupies That Portion of the Building in the Immediate Foreground at the Left and the School Is at the Right

[Continued from page 1]

that it has all the desirable acoustic qualities possessed by the buildings I have mentioned. Kilbourn Hall, which was tested some time ago and pronounced satisfactory for musical production, was built in accordance with the same theory. While the Eastman Theater was designed particularly for musical performances, the tests so far made indicate that it will be acceptable also for speaking purposes, although the speaker should have a vigorous voice to fill the large volume of the hall."

In order to perceive the actual progress of sound waves in the Eastman Theater, Dr. Watson carried on an investigation in which he obtained photographs of waves. A miniature model of the cross-sections of the theater was laid on the glass bottom of a tank containing a shallow depth of water. At the positions that would be occupied by the orchestra, puffs of air were directed against the surface of the water. Light passing upward through the glass bottom of the tank cast a shadow of the waves on a frosted glass and allowed pictures to be taken. By a study of these photographs it is claimed, the possibility of echoes was avoided. "I began working on the prob-

lem in 1909 in an effort to correct the faulty acoustics of the auditorium of the University of Illinois at Champaign, Ill." Dr. Watson added.

Saturday's program opened with Tchaikovsky's "1812" Overture. The orchestra, comprising fifty-six players, was conducted admirably by Arthur Alexander. Mr. Alexander, a member of the Eastman School of Music faculty, and well known as a singer, showed decided talent as a conductor. Dezsó d'Antalffy, as organist, exhibited skilfully the fine properties of the new organ, which is the largest in any theater in the country, and is fully equipped for the production of all variations of tone color. Ester Gustafson appeared in two dances, "Russia," to the music of Rachmaninoff's G Minor Prelude, and "The South at Work," for which Dvorak's "Humoreske" was played. Marion Armstrong, Scotch Canadian soprano, demonstrated her artistic gifts in song, and a moving picture, "The Prisoner of Zenda," was shown. The music for this picture was prepared by Mr. Alexander.

This program was repeated on Monday, when the theater was thrown open to the public.

The theater has a seating capacity of

3400, and will be used six days a week for moving picture programs. Wednesday will be given over to music. The Furong concert course and the Paley Damon course will be presented at the theater, and once or twice during the season a grand opera will be given. The stage may be used for opera—in fact it is adequately equipped for any kind of performance. The first of these opera seasons is planned for a week in October.

As a part of the broad plan to develop musical talent and appreciation of music the theater will serve as a medium of expression for the Eastman School of Music. Its orchestra will hold inducements to young instrumentalists, and opportunity will be given to organ students to perfect themselves in the musical accompaniment of motion pictures. The pupil will be taught not only the technique of the type of organ found in many of the largest motion picture theaters, but will learn to know and properly play musical compositions best suited to screen pictures. A fine unit organ equipped with all modern facilities including projection apparatus and screen will be used for teaching and advanced pupils will be given opportunities to play on the great organ.

MARY ERTZ WILL

### TO OPEN OPERA SEASON

#### Zuro Announces Works for First Week in Brooklyn

Josiah Zuro has announced the complete répertoire and casts for the first week of his season at popular prices at the Brooklyn Academy of Music. "Carmen" will be given on Monday evening, Sept. 11, with Marguerita Sylva, Lucy Gates, Leonardo del Credo, Giuseppe Interante and Lorenzo Bozzano in the cast; "Gioconda" on Tuesday, with Edith de Lys, Arabelle Merafield, Ruggiero Baldrich, Richard Ordognez and Mr. Bozzano; "Rigoletto" on Wednesday, with Miss Gates, Elinor Marlo, Ralph Errolle and Mr. Ordognez; "Traviata" on Thursday afternoon, with Miss de Lys, Giovanni Diaz and Robert Ringling; "Trovatore" on Thursday evening, with Miss Freeman, Dorothy Pilzer, Mr. del Credo and Mr. Interante; "Tales of Hoffmann" on Friday, with Miss Ewell, Miss Gates, Mr. Baldrich and Mr. Ordognez; "Faust" on Saturday afternoon, with Miss Ewell, Miss Clough, Mr. Errolle, Mr. Ringling and Mr. Bozzano, and "Cavalleria" and "Pagliacci" on Saturday evening, with Miss de Lys, Miss Wauk, Miss Marlo, Mr. Baldrich, Mr. del Credo, Mr. Interante and Luigi dalle Molle.

#### Hoover Radio Committee Forbids "Wireless Advertising"

WASHINGTON, Sept. 2.—Secretary Hoover's committee for systematizing radiophone activities has recommended that what it terms "direct advertising" by wireless be not allowed. It is expected by officials of the Department of Commerce that there will be a storm of protest as a result of this decision, many music houses and other establishments having installed transmitting plants at considerable expense mainly for the purpose of broadcasting announcements

which in the committee's view, would be classed as "advertising." The committee favors "toll broadcasting," for which a charge is made, under certain restrictions, but concedes that the names of singers and instrumentalists must necessarily be given when they participate in a musical program or other entertainment, especially in view of the fact that the advertising they thus secure is the only pay many of them receive. The committee, however, objects to the names of musical instruments used in entertainments being broadcasted, claiming that this is "direct advertising" of such instruments.

A. T. MARKS.

#### Beno Moiseiwitsch to Arrive in October for Extensive Tour

Beno Moiseiwitsch, pianist, who has been playing in Europe during the past year, will return to America in October for his third season here and will give his first recital at Carnegie Hall on Saturday afternoon, Nov. 4. His tour will include engagements with the Boston Symphony, Chicago Symphony, Philadelphia Orchestra and Minneapolis Symphony. In January and February he will tour the Pacific Coast and in March he will stop at Honolulu for two concerts, on his way to Australia.

#### Cortot to Tour England Before Coming to America

Alfred Cortot, French pianist, who is returning to America next season for his fourth tour, will give a series of twenty-two concerts in the British Isles between Oct. 1 and 15, before sailing for the United States. He will arrive in New York about the first of November and will make his initial appearance of the season in Baltimore on Nov. 2. More than sixty engagements, including appearances with seven of the principal orchestras, have been booked for him in his coast to coast tour by his manager, Arthur Judson.

### DISTINCTION FOR BONNET

#### France Appoints Organist a Chevalier of the Legion of Honor

News has just been received of the appointment by the President of France of Joseph Bonnet, French organist and organ composer, to the rank of Chevalier of the Legion of Honor. Mr. Bonnet was proposed for this distinction by the Minister of Fine Arts of the French Republic in recognition of his artistic achievement and his service for French art. It is said that never before has a musician as young as Mr. Bonnet been named for the Legion of Honor for artistic services.

Mr. Bonnet returned to France from a tour of England during the third week of last month and then went to Biarritz and San Sebastian for a rest. This fall he will make a tour abroad, appearing in a number of concerts as soloist with orchestra, and also in many recitals in celebration of the centenary of César Franck's birth, for which he has been especially invited, both in Belgium and his native France. Mr. Bonnet's last recital abroad before returning to the United States will be at the Salle Gaveau in Paris on Dec. 28. Mr. Bonnet will begin his classes in organ at the Eastman School of Music in Rochester on Jan. 8. He will give many recitals in America between January and the spring.

#### Dr. Schnee Will Make Second American Visit

Dr. Woldemar Schnee, who is known for his system of developing the technique of players of string instruments through a series of exercises away from the instrument, will make his second American visit this season, arriving in New York in the latter part of September. Dr. Schnee is coming to this country at the invitation of Clarence Adler.

## HEAR SOLOISTS IN HOLLYWOOD BOWL

Increasing Interest Shown in Concerts Conducted by Alfred Hertz

By W. F. Gates

LOS ANGELES, Sept. 1.—Interest in the orchestral series of concerts conducted by Alfred Hertz at Hollywood Bowl has increased. Richard Buhlig, pianist, was soloist on Aug. 18, in the Schumann Concerto in A Minor, and played with admirable spirit. The following night the soloist was Sascha Jacobinoff, who appeared in the Tchaikovsky Violin Concerto, and was warmly acclaimed, though the acoustic properties of the Bowl do not display the qualities of the violin to the best advantage.

The largest audience of the season attended a popular program on the afternoon of Aug. 20.

Claire Forbes Crane appeared with the orchestra on Aug. 22 in the Tchaikovsky Piano Concerto. The program also included Dvorak's Symphony "From the New World."

Lawrence Tibbets, baritone, and Alfred Kastner, harpist of the Philharmonic, appeared at Grauman's Third Street Theater on Aug. 20. Mr. Tibbets and Mabel Henry, soprano, sang at the Times broadcasting station on Aug. 21.

### UKRAINIAN CHORUS COMING

#### Singers Due Here This Month to Make American Tour

The Ukrainian National Chorus, Alexander Koszetz, conductor, will reach America on Sept. 26 by the Caronia. A trans-continental tour including Canada, Mexico, and later Central and South America will come after long travels that started three years ago, in the native land of the singers, and during which they have sung their own folk-music in a tour of all Europe.

They will open their American tour, which will be under the direction of Max Rubinoff, on Oct. 5, with a gala all-Russian concert. The chorus will sing music of the Ukraine and there will be songs and arias by Oda Slobodskaya and Nina Koszetz. Their itinerary will take them to New England, then south as far as Washington and on through the West.

The chorus is thoroughly representative of the "singing nation" of Ukraine, according to reports received in advance of the pilgrims. Three years ago, runs the story, representative singers of the many choruses in the land were summoned to Kieff, the object being to choose the best available chorus. Out of the first 500 heard, only five were accepted. The standard of the organization must then be high indeed. Alexander Koszetz, the conductor, has a long list of scholarly attainments behind him. He is conductor of the students' choir, University of St. Vladimir, and of the Higher Women's University, Kieff; conductor of the chorus of the Kieff Opera House; professor of choral singing of the Music Academy of Lysenko, and the Conservatory of Kieff; collector and editor of folk-songs, and head of the department of music in the Ministry of Culture.

#### Many Appearances for Margery Mackay

Margery Mackay, mezzo-soprano, who has been spending the summer at her home in Sewickley, Pa., devoting some time to teaching, sang at a recent Sunday night Union Service meeting in Pittsburgh. Miss Mackay was heard during the past season in radio concerts, accompanied by Earl Mitchell, and during the month of August she was soloist at the Sewickley Presbyterian Church. She was scheduled for a recital before the Art Colony of Boothbay Harbor, Me., on Aug. 29.

#### Offer Scholarships with Marchesi

Marie Jeritza, Metropolitan soprano, and Marie Everett of Boston, have offered two scholarships in the study of singing at the Blanche Marchesi Singing Academy in Paris. Each scholarship will be for three years, beginning Oct. 1. Applicants will be heard by Elizabeth Kelso Patterson, New York singing teacher, by appointment at her studio, West 104th Street.

# Mozart's Music Weaves Magic Spell at Salzburg

City Holds Festival in Honor of Greatest Son—Mystery Play by Hugo von Hofmannsthal Given as Prelude to Series of Operas—Strauss Conducts "Don Juan" and "Così fan Tutte"—Franz Schalk Takes Bâton for "Marriage of Figaro" and "Escape from the Seraglio"—Guest Singers from Germany Assist Vienna Opera Artists

By EDWIN EVANS



T is not quite clear what Max Reinhardt's production of a mystery play by Hugo von Hofmannsthal has to do with a Mozart Festival, or why its title should be "Das Salzburger grosse Welttheater," but since they would have it so we must acquiesce.

The Collegienkirche at Salzburg is a stately building in that development of the later Renaissance which is known, especially in Austria, as baroque. Imagine then a composite stage, draped in red, shutting off the high altar from view, and long panels of red hanging from the loggias whence Reinhardt's angels are to speak.

The *Master*, who is none other than the Deity, has commanded the *World* to present her most noble product (which she, however, compares to ants scambling over her), mankind, in a play. Characters are allotted to souls selected among the unborn. One is to be King, another beautiful, another wise, others respectively a rich man, a farmer and a beggar. *Death* is to be stage manager, for he calls the actors off when their part is acted. The *World* is accompanied by a kind of clown dressed as a beadle, named *Vorwitz*, played by Otto Pflanzl, a poet and humorist of local celebrity to whom, however, the author has given little opportunity. On the opposite side is the *Adversary*, otherwise the Evil One, supported by two imps with books, always ready to prompt the actors, but in the wrong sense. There are four angels who convey the wishes of the *Master* and direct the proceedings. A feature of the production is that with the exception of the *Beggar*, who is permitted spontaneous gesture, the characters representing mankind move stiffly and mechanically as puppets, responding to impulses from without. Each of these is domiciled in a kind of wooden sentry-box.

Well, all is ready for this performance to be offered to the *aula caelstis* when the *Beggar* throws up his part. There is too much of misery. The evil counsellor at his side prompts him to claim equal good fortune for all, though whether the author means to imply by this that the Devil is a socialist or that socialists are the devil, is not quite clear. In fact, there are many things in this allegory that appear obscure, but what's the odds when there are so many who regard obscurity as greatness. Exhorted by the angel, the *Beggar*'s better nature asserts itself and he consents to act his part. In this play, be it noted, it is expressly laid down that it is not the part that matters, but the manner in which it is played. A maxim that may be recommended to actor-managers.

## A Tedium Morality

Again, in the playing of his part, the *Beggar* threatens a massacre of the other characters, which might by then have passed without serious protest, for this morality is so very didactic, and, what is worse, so very long, that it was already being tacitly voted tedious. But the author is apparently averse from happy endings, and arranged that *Wisdom* should intervene. The *Beggar* then faces his destiny. Eventually, when *Death* winds up the play, the *Beggar* has found salvation, and, together with *Wisdom*, enters the glory that is beyond the red hangings. They plead for their companions, and their prayer is heard so far as *King*, *Beauty* and *Farmer* are concerned, but the sacred portal is closed inexorably against the *Rich Man*.

If this account appears to err on the side of flippancy, it is possible to plead extenuating circumstances. This age is not sympathetic to allegory of any kind, and least of all to the ponderous. As artists, both author and producer have doubtless aimed at the naïve simplicity which so well suits the medieval symbolism from which the germ of the idea is taken, via Calderon. But conscious simplicity of this order appears the very theme of sophistication. A real miracle

Salzburg, Aug. 22.

evening or two later, we should have employed superlatives. There was hardly a member of the cast who could be praised without reservation. The *Don* himself (Herr Jerger) was a personable lady-killer, but the lover notes of his voice sounded muffled. *Don Octavio* (Herr Tauber) sang well and acted stiffly. *Donna Anna* (Fräulein Pauly) had a rich voice but a disturbing vibrato. And so on, and so on. Even Richard Mayr, one of the "old reliable" and a splendid comedian, allowed the requirements of *Leporello* to lure him from the strictest middle of the note. Only Frau Schöne, the *Zerlina*, came out of the ordeal with unqualified success. She made the one real hit of the evening. Strauss' conducting was, in the opinion of the German and Austrian critics, almost too sprightly. They count it as a reproach against him that he declines to approach Mozart with heavy brows. But the result is delectable enough.

## Strauss Enjoys Himself

The following evening brought "Così fan Tutte," which is really nothing more than a long sextet, dependent upon the assembling of nicely-balanced voices rather than any individual excellence. Save that the ladies were a shade better equipped with voices than their male companions, this ideal was attained, and the evening passed delightfully. If any singer need be singled out, it must again be the soubrette, Elisabeth Schumann, who, as *Despina*, carried the performance along as skillfully as, according to the libretto, she directs the intrigue. The others were Frau Hüni Mihasek and Fraulein Anday, the latter a young Hungarian singer whose future is regarded as more than hopeful, and Herren Wiedemann, Kraus and Manowarda. Again Strauss conducted, and with even more sprightliness. He did not attempt to conceal the fact that he was enjoying himself.

But the culmination was reached in "The Marriage of Figaro." In retrospect that is the performance that puts forward the strongest claim to be ranked with the elite of one's musical memories. Here both the ensemble and the individual artists deserve the warmest praise. The opera rippled along in such a manner as to keep the most fastidious of us bubbling with good humor to the end. Moreover, the favorites of the two previous evenings appeared together, Elisabeth Schumann as *Susanna* and Schöne as *Cherubino*, which was auspicious for a beginning, and Richard Mayr had made up his mind that the part of *Figaro* would be none the worse acted if sung in tune. Then Herr Duhan made a debonair *Count* and Fraulein Rethberg a gracious, not too sentimental *Countess*. The other parts were equally well cast, and Franz Schalk, who conducted, kept a brisk pace. In short, it was a sparkling performance.

## "The Seraglio" Drags

With "The Escape from the Seraglio" we experienced a slight reaction. The opera was well performed, and Selma Kurz, in particular, sang brilliantly as *Constanza*, a part which seems to be marked out for her kind of virtuosity. But the story is one that can be enjoyed nowadays only on condition that it is told with an occasional wink. These conscientious people insisted that we should take it all seriously, and at that our theatrical assimilativeness boggles. As a farce with romantic respite the "Seraglio" is possible. As a romantic drama with comic relief it is not, and not even Mozart's genius can make it so. Moreover, the German comic relief is a little heavy. Herr Zec made of *Osmin* a nursery-tale figure and Herr Gallos was not a very remarkable *Pedrillo*. Only Elisabeth Schumann gave scintillations of real comedy. But the serious side was well done. Besides Frau Kurz there was Herr Stehmann as *Selim* and Herr Tauber as *Belmonte*, both excellent singers. Unfortunately it was the serious element which caused the performance to drag, even though Franz Schalk did his best to enliven it.

Much might be written in praise of the stage settings of Alfred Roller, which were remarkably effective in the small and intimate Salzburg theater, and could bear the proximity of the audience to the stage without disadvantage. But the stage management of Brener and Stangenberg, the latter in "Figaro" and the former in the three other productions, was of the routine order, proving a good memory rather than original stagecraft. However, when the tradition happens to be a good one, a faithful routine comes not amiss.

The theater was packed nightly, and there were many disappointments awaiting those who delayed booking until their arrival at Salzburg, though, to do them justice, the hotel porters did their best to relieve the worst cases by selling their hoards of tickets at no more than treble their face value.

# Promenade Concerts Provide Musical Oasis for London in the Dog Days

By D. C. PARKER

London, Aug. 25.

SOME are on the grouse moors, some disporting themselves by the silvery sea (as well as they can in a summer that is summer only in name), others kept by duty in London town, celebrated by Elgar in his "Cockaigne" Overture, make their way nightly to Queen's Hall. And glad they are to do so, for the Promenades, which began on Aug. 12, are in full swing once more. What these concerts mean to musical London can be gauged when you witness the reception accorded to Sir Henry J. Wood as he steps onto the platform, smiling and alert and with a flower in his coat.

Let me be quite candid. The Promenades are not fashionable functions. The languorous, aristocratic madame is conspicuous by her absence. The very select are enjoying Deauville or motorizing or golfing somewhere in the country. It is August, the holiday and sporting month *par excellence*, and Queen's Hall, filled as it is on Promenade evenings, is apt to be hot. Those, then, who elect to spend some autumn hours within its walls are people more intent on paying their tribute to Dame Musica than on paying much attention to Dame Fashion. Admittedly, the Promenades fill a gap. At this season of the year, were they non-existent, London, musically speaking, would be a barren Sahara. But to say that they fill a gap is hardly fair. The phrase almost implies that the filling is a kind of makeshift, that in the dog days, when society is out of town, any old thing will do. Nothing could be further from the truth. To smile complacently when the Promenades are mentioned is to write yourself down a snob of the worst sort. I wish to tell you why.

In the first place, it is quite evident that Sir Henry Wood puts his back into this great series of concerts—sixty-one of them in ten weeks this year! At other times he conducts symphony concerts, the prestige of which in the opinion of some may be higher. Nevertheless, if prestige is built up upon a sure foundation of solid work, varied appeal, enthusiasm and enterprise, the prestige of the London Promenades is not lightly to be regarded.

In the second place, these concerts have an enormous significance. I should feel that one of the most potent and valuable musical activities was lost to England if, by any untoward circumstance, they ceased to be. One night at a Promenade is enough to convince you of the delight they give to the patrons. The applause is real, good, hearty, biting applause, and none of your perfunctory, elegant, blasé, lukewarm tapping of fingers that means nothing. Enjoyable the Promenades are, and also educative. Could we get hold of the private artistic diary of many an average man in the audience—a confession of his pilgrimage among the masterpieces—we should find, I truly believe, that the Promenades had done miraculous things for his taste and insight.

I seriously doubt if a knowledge of human wants and needs has been more strikingly displayed than in the Promenade programs. The success of the concerts arises not alone from the enthusi-

asm of Sir Henry Wood, or the standard of the performances. The aim of the programs is to please many tastes. There are always items calculated to satisfy the individual designated commonly as the average man, the individual, that is, who forms the backbone of the audience—popular orchestra numbers with good, recognizable tunes and swinging rhythms. Ballet music and lighter fare are not despised. Instrumental and vocal solos confer an added interest. All this may seem natural and inevitable in such a scheme. More noteworthy is the subtle mingling of sterner stuff. Mondays are Wagner nights, Fridays classical ones. You can hear Bach, Gluck, Mozart, Beethoven and Brahms, all of whom figure in this season's programs. Modern music makes its voice heard in Strauss, Debussy, Ravel, Bax, Holst, Elgar, Prokofieff, Goossens, Casella and others. My experience tells me that the typical Promenade audience relishes its adventures among the classics and its excursions among the moderns quite as much as the stimulating dances and the sweetly melodious trifles.

The Promenades, in a word, give distinction to the dog days. They do a great deal for popular taste. They play a large part in making London aware of what is going on in the musical world. In addition, they are a constant reminder that there is a desire for good music on the part of the general public, that there is much in the cunning arrangement of a program. Long ago Bernard Shaw said that England's musical salvation must come from the class that is too poor to have lessons. Mr. Shaw may be right or wrong, but attendance at a Promenade concert makes one think that among the most sincere and enthusiastic lovers of music in England are those who, night after night, frequent Queen's Hall, many of whom stand patiently in the "promenade." Long may that popular idol, Sir Henry Wood, direct those concerts and write his page in the history of musical England.

## Conservatory Opened in Los Angeles by Members of Zoellner Quartet



The Zoellner Quartet. Left to Right—Antoinette Zoellner, First Violin; Amandus Zoellner, Second Violin; Joseph Zoellner, Jr., Cello, and Joseph Zoellner, Sr., Viola

LOS ANGELES, Sept. 2.—The members of the Zoellner Quartet have established the Zoellner Conservatory at Windsor Boulevard, Los Angeles, and at the Hollywood Woman's Club.

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and December, the pianist will give half a dozen additional recitals in that city—in fact, he will appear there as often as his many bookings in the provinces will allow. Mr. Bachaus has been scheduled for at least thirty dates outside of London. His English tour will be under the management of Lionel Powell, and will be his first in that part of the world since 1914. At present Mr. Bachaus is spending a vacation in Scandinavia.

## Normal Season Expected in N. Y.

[Continued from page 1]

and the cost of construction. It is probable that it will continue to be a popular concert hall for some years to come. The opening of the Town Hall is scheduled for Oct. 11.

### Carnegie Hall Unaffected

At Carnegie Hall the schedule of bookings is virtually the same as last year. Any loss which has been caused by the dropping out of individual artists has been compensated by some eight concerts which the New York Philharmonic has added to its usual schedule. C. C. Smith, manager of the hall, declared that a falling off in recital activities would scarcely be reflected in the bookings of his auditorium, inasmuch as the début performances were relatively fewer than in the case of the smaller halls. The Carnegie Hall list is largely filled by four orchestras and by musicians who are known as "box office" artists of great drawing power.

Carnegie Hall is undergoing renovation. The organ, which has been in comparatively bad condition for some time past, is being rebuilt and put into first-class condition. The Carnegie Hall season opens late this month.

Inquiries in the theatrical district failed to reveal any demand as yet for dates at the smaller theaters. Concert business in the theaters is more or less temporary and transitory, and the buildings are rented for concerts only on non-matinee days and for afternoon performances only. Bookings are made on comparatively short notice and not at the beginning of the season as in the case of concert halls.

### Washington Artists Give Concerts in Other States

WASHINGTON, D. C., Sept. 2.—Minna Neimann, pianist, has returned from a successful concert tour in the Central West. Two of her programs were given at the Catholic University of America and the Eastern Illinois State Teachers' College. H. LeRoy Lewis, baritone, has returned from Beaver Lake, Wis., where he was heard in several programs.

WILLARD HOWE.

Sidney Silber Joins Faculty of Sherwood Music School, Chicago



Sidney Silber, Who Will Be Dean of Sherwood Music School, Chicago

CHICAGO, Sept. 2.—The Sherwood Music School has engaged Sidney Silber for the term beginning this month. He will be dean of the school and instructor in piano.

Mr. Silber has had charge of the piano department of the University of Nebraska School of Music, Lincoln, for the past thirteen years. His early education was received in Milwaukee. He studied in Berlin with Heinrich Barth and Ernst Jedliczka and attended the university of that city. Later he spent three years with Leschetizky in Vienna and took special work at the University of Vienna.

After a successful concert tour in Europe, Mr. Silber became associated with the Wisconsin College of Music and the Wisconsin Conservatory in Milwaukee. For three or four years he was head of the piano department of the Des Moines Musical College and then joined the faculty of the University of Nebraska School of Music.

### Hanna Brocks-Oetteking Gives Rosen-dale Recital

ROSENDALE, N. Y., Sept. 2.—Hanna Brocks-Oetteking, New York soprano, was heard in a recital at the Baptist Church on the evening of Aug. 24. She sang songs of Gilberte, Golson, Huertor, Mana-Zucca, Keith-Elliott and Vanderpool.

Lucy Gates, soprano, who has been engaged for the Zuro Opera Company's season at the Brooklyn Academy of Music, will make her first appearance as Micaela in "Carmen" on the opening night.

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

The other day Park Benjamin, author, patent lawyer and at one time the editor of a scientific paper, died of heart disease at the age of seventy-four. A few years ago he acquired unpleasant notoriety in the musical world when his daughter married the great tenor, Enrico Caruso, and it was reported in the press that he had objected to the marriage and refused his consent on the score that he did not believe a fine American girl should marry an Italian singer with a past, especially if he were a celebrated tenor who would be likely to go off with one of the various affinities who endeavor to make life interesting for a popular favorite.

Connected with that episode there is an incident which will be of interest, as it illustrates the character of Caruso, but before I relate it, let me say that it was not till he died that we knew what a very distinguished career Mr. Benjamin had had.

He was New York born and educated, and, as he showed in his early days a liking for military and naval affairs, he got an appointment to the Naval Academy, where he graduated before he was twenty. He made several cruises with the noted Admiral Farragut of the Civil War.

Tiring of navy life, he took up the law and, after he was admitted to the bar, became one of the most noted patent lawyers in the country. During this period he prepared and edited an encyclopedia on applied mechanics, published several books of value, one "The Early History of the Naval Academy," another "The Early History of Electricity."

He married a third time, after his first and second wives had died. It was his third wife who was the mother of the lady Caruso married.

It was stated at the time that there was considerable dissension in the family owing to this marriage, some of the members siding with Mr. Benjamin, others with his daughter. As a matter of fact, the dissension was due to certain members of the family having objected to Mr. Benjamin's attempt to legally adopt a young woman by the name of Anna Bolchi, who had come to the family as a governess and later was the companion to the girl who afterward became Mrs. Caruso. This was during the period when Mr. Benjamin's third wife had been taken to a sanitarium.

Now for the truth about Benjamin's objection to his daughter's marriage to Caruso.

It seems that when Miss Benjamin definitely announced that she was going to marry Caruso, the great tenor, with old-time and old-world gallantry and deference to the father, called upon Mr. Benjamin and requested his permission to marry his daughter. After some consideration, Mr. Benjamin said that he was willing to give his consent, which, by the bye, was unnecessary as the lady was of age, if Caruso would settle upon her the sum of \$70,000, which sum was to be placed in trust with him.

To this Caruso replied: "In my country, when a man of position, of means,

announces to the parents his desire to marry a lady, with her consent, the father is expected to give his daughter a substantial dot, instead of being asked as you do to settle a large sum of money upon her. I do not ask a dot with your daughter, whom I am willing to take without a dollar and in the clothes she stands up in, but I will not pay a price for her."

This led to the estrangement between Caruso and Park Benjamin, which was not overcome even when Mme. Caruso presented her husband with the beautiful child known to all their friends as Gloria.

How do I know this is so? For the simple reason that Caruso told me the story with his own lips.

It is proper for me to add that the lady who became Mrs. Caruso never had any part in the demand made upon the great artist by her father; indeed, she bitterly regretted it.

\* \* \*

A report comes from Paris to the effect that Lucien Muratore, the great French tenor, has delivered himself of an ultimatum that he never will again sing in any opera company in which Mary Garden has any part or share in the management.

This would indicate that the breach between the two is still wide open. You may recall that before leaving this country Muratore declared that our Mary had so deeply wounded him that but for her sex he would have removed her from off the face of the earth.

Various are the reports of the trouble between them, but they are both great artists and consequently temperamental. As a rule, such misunderstandings are rapidly healed, but the Muratore-Garden misunderstanding seems to be the exception.

Perhaps some light may be thrown upon Muratore's refusal to come here by the fact that he has plenty of engagements abroad and will open the season at the Opéra Comique in Paris in October in "Penelope." After that he sings in Monte Carlo, Milan, Madrid and then returns to Paris.

Reports that his throat was in bad condition after an operation that he had to submit to in February have, he tells me, no foundation. He is in better condition than ever.

Another reason perhaps why he will not return to us is that the season at the Champs Elysées Théâtre in Paris next year will be financed by Harold F. McCormick, who recently, you know, married Ganna Walska, who is to be the directress of that opera company.

The various artists, including Muratore, who will be under that lady's management, are evidently in for a gay and halcyon time if there is any truth in the stories of la Walska's disposition to break out into fits of temperament when anything happens to get on her nerves. Perhaps when the Walska and Lucien have in due course of time agreed to disagree, it may induce him to return to us, even at the risk of having again to sing with Mary Garden or be under her direction.

Incidentally, Charles Wagner, the well-known manager of McCormick, sends me word that he has mapped out two wonderful seasons for Mary, as in spite of the strikes and the general disruption, there is scarcely a town in this country that is not just crazy, as they say, to hear and welcome her.

\* \* \*

The suicide of Louis Koemmenich, known to us as a noted musician and conductor, indeed he conducted the New York Oratorio Society for many years when he succeeded Frank Damrosch, has been duly exploited with pictures in the daily press, particularly as the catastrophe is ascribed to his affection for a young dancer, who had died just before from an overdose of veronal. Koemmenich had been happily married for thirty-six years and had a son and two daughters, one of whom is married.

Sad as the tragedy is, it is illuminated by the noble expression of charity and broad-mindedness made by his wife. When she found her husband lying on the floor dead, she said:

"I think they were both foolish. I don't blame the girl any more than I do my husband. He was fifty-five, she was twenty-two. Who knows? Who can judge? By not judging, maybe I can keep my husband on the pedestal where I had him for years. Isn't that the better way?"

There is nothing at the present time that can compare with this more than the last words of the Irish patriot Collins, who has just been assassinated by the very people to whom he had devoted

his life. As he lay dying in the arms of his friends, his last words were: "Forget them."

\* \* \*

Maurice Ravel, the distinguished French composer, has lately been in England, where naturally the press has been interviewing him. In one of these interviews, he labeled himself as an anti-Debussyist, though he admits that Debussy has had a great creative influence on modern French music. However, according to him, it was Gounod, Chabrier and Liszt who were the sources from which the main stream of French music was derived. He appeared to disagree with Debussy principally because of what he called that musician's "negligence of form," though he admitted Debussy had achieved perfection in such a masterpiece as "L'Après-midi d'un faune."

It is interesting to know that Ravel believes that opera in the old sense is played out and that the future lies in the direction indicated by "Le Coq d'Or." He also thought that music was becoming more and more national.

It certainly will interest a great many to read that Ravel tells us that French music has always been subject to literary influences and that music in France has never been a popular art. As for the Parisians, he says they have recovered from the musical apathy into which they had fallen after the war, when they applauded Ambroise Thomas and Schönberg indiscriminately.

"At that time," he says, "I was near despair. Now that we have likes and dislikes, we are alive again."

\* \* \*

To the present generation of opera and theater goers the name of Genevieve Ward, who has just died in London at the advanced age of eighty-eight, means nothing, and yet in the latter part of the last century she had gained notable distinction as Mme. Guerabella, a professional name she adopted from that of her husband, the Count de Guerbel.

As far back as 1856, at our old Academy of Music, she sang here. This was shortly after her début at the Scala in Milan. She also achieved much success as a singer in opera and oratorio in London.

But what makes her career particularly of interest to young aspirants for fame is that at the very height of her success as a singer she was seized by a serious illness and lost her singing voice. Think what such a catastrophe was to a woman who had not only worked for years and years to prepare herself for the operatic and concert stage, but who had won triumphs there!

Let us see what she did.

In order to maintain herself, she started in as a teacher of others, and while doing this studied the rôles in which she planned to shine on the dramatic stage, where from her début as *Lady Macbeth* she at once took the town by storm. For a number of years in England she acted in the classic and modern répertoire, but it was not till 1879 at the Lyceum in London when she appeared as *Stephanie* in "Forget-Me-Not" that she made such a hit that it is said she played the rôle more than 2000 times, not only in Europe but in this country and in the English colonies.

It is significant of her versatility and her talent that she played *Lady Macbeth* in French at the Porte St. Martin Théâtre in Paris and later in London.

She was a woman not only of great talent but of fine presence, who won her way legitimately. She left behind her no record of matrimonial entanglements, elopements, lost jewelry, scandals of any kind. That is why I say talented young people who are ambitious of success on the concert, operatic or theatrical stage may take heart from her career and realize that it is possible to get there if you have the ability, the perseverance and the power of work to back it all.

\* \* \*

Our good friend, Gianni Vafara, the cartoonist, has a keen sense of humor, so he sends me a program of a movie show recently given in Atlantic City in which Lou Tellegen, who still has the honor of being the husband of Geraldine Farrar, appeared as the star.

According to the program, the gentleman was announced as follows:

This Week

The man who understands women,  
Mr. Lou Tellegen,  
The most romantic figure on the  
American stage,  
Presenting his own one-act play,  
"Blind Youth."

Is he Don Juan or Romeo,  
Hero of a thousand romances?

Evidently Lou has a wonderful and imaginative press agent.

One of the most distinguished and talented members of the Chicago Opera Association is Cyrena Van Gordon, a fine singer with a lovely voice, splendid presence and a charming personality. The first time I heard her some few years ago was at Centralia, Ill., where she appeared as a soloist at the convention of the musicians and music teachers of Illinois on the very night when the report came to us of the sinking of the Lusitania. It was on the night, too, when your editor made a memorable address to over 2000 people at the opera house.

Just now Cyrena has come into the limelight through a disagreement with the impresario who had engaged her for a series of concerts. The impresario, it appears, had insisted that she should engage in a publicity campaign by promenading along the Oak Street beach in a one-piece bathing suit, with the object of being arrested, which, he claimed, would give her the publicity to which she was entitled and which she had not adequately won by her work as an artist.

Cyrena objected. "That sort of thing did not appeal to me," said she. "Getting arrested in a one-piece bathing suit may have its thrills, but not for me." And that is why they say her impresario endeavored to repudiate his contract.

Reminds me of a story told of the late Theodore Thomas, the great symphonic conductor, when he was about to start on a tour with his orchestra. A manager in a certain city in the Middle West telegraphed him to be sure and visit his town and also asked for terms. The terms were accepted. Then the manager wired: "Do you parade with your aggregation?" When Thomas replied that he and his aggregation did not consider it necessary to parade, the local manager wired back: "Offer cancelled."

There are 800 Indians on the reservation on an island in St. Clair River, near Algonac, Mich. These Indians have managed to produce a famous Indian band. The manager of the band is Chief Red Knife—appropriate name. The band, it seems, has been in demand to accompany such classic dancing as goes with jazz. This has naturally resulted in the 800 braves and squaws taking to the shimmy, the fox trot and the toddle.

But it caused Red Knife to very seriously consider the situation, and now he has come to the conclusion that such music as well as such dancing is derogatory to the red man, so he has just issued a statement which has been decoded into English as follows:

"It's got to be all cut out. The braves and squaws want to dance all night and then refuse to work next day. They once were satisfied with high-class music, but now they want something different, more modern, and in addition want it jazzed up."

They say that as one result of the contemplated reform the saxophone has been banished from that Indian band.

Among the hardest worked members of the musical fraternity are William Rogers Chapman, conductor of the noted Maine festivals and also of the chorus of the Rubinstein Club, and his devoted wife, Emma L. Chapman, who is the president of the Rubinstein. Very few people have any conception of the important rôle which these two good people have played in the development of music in the last few decades.

For years Chapman has worked through the winter with the little choruses he established in the various towns and villages in Maine before he assembled them for the great festival. This involved traveling in all weather in Maine and returning to New York every week for his work with the Rubinstein.

I had some idea of the strain put upon him when, a few years ago, I visited Bangor in midwinter and came across him. I was taken out of town to the auditorium where the festival is held. It is also held in Portland. Incidentally, Chapman landed me up to my neck in a snow drift which I have always considered was his way of getting even with me for some of the things I had written about his conducting.

Of the energy and tireless work done by his wife in not only keeping the Rubinstein Club together, but keeping it busy and interested for years and years who shall tell the story? Perhaps some day it will be written. In the meantime Mrs. Chapman is regarded by the Rubinsteiners with unfailing loyalty and affection.

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

During the summer the devoted couple repair to the beautiful home they have acquired in Shelburn, N. H., where they dispense to wandering musicians a generous hospitality. This home, which is at the base of Mount Winthrop, with large grounds, beautifully laid out, was originally built by William K. Ashton, a wealthy German whose acquaintance the Chapmans had made years ago when he entertained them during one of their wanderings. Ashton had imported most of the big timbers and furniture from Germany. The war bore heavily upon him. He became bankrupt, then died, and so the estate passed into the hands of his friends of earlier days, the Chapmans. Here for a few weeks of the summer they plan the work of the coming season; that is, when they are not busy entertaining their friends. A week or so ago they had among their guests almost the entire chorus of the Maine festival.

If Maine is the music-loving state which it is to-day it is largely due to the efforts of the Chapmans and particularly to William and his many years of work and struggle, through which he brought music into the homes of thousands of good people and, best of all, taught those who were snowed in during the long winter months in isolated little places to sing and appreciate the works of the masters.

\* \* \*

There are a good many people, not only the young ones, who believe that to have success in the musical world what you need is a good voice or ability with some instrument. Then, if you practise and practise from the time you can stand up on your two little legs, a fortune awaits you, to which would be added, certainly in former years, appearances before all the crowned heads of Europe, with a procession of titled notables throwing themselves at your feet, offering you not only their homage but their cash and their inherited jewelry.

So let us hear what Leopold Auer, world-renowned maestro of the violin, has to say. To be supremely great, he tells us, a person must have a strong, healthy body, talent and willingness to work, to make the world recognize your greatness. To this he adds that artists must have charm, magnetism and ability to put themselves into the hearts of people, and that the ability to feel is inseparable from great art. It takes the combination of many attributes to make a perfect whole.

When Auer asserts that a person must have the ability to put himself into the hearts of people, he says what I have always insisted upon and which I once illustrated by the case of Fritz Kreisler, namely, that you must have sympathy for humanity to be a really great artist. You must cease to be obsessed with egotism, which is so fatal to many who might otherwise succeed. You must not be dominated by a sense of your own importance and wonderful ability, but, as a modest messenger interpreting beautiful music, you must go before your audience, feeling that you are there not alone to entertain but to hearten, console and, above all, uplift.

\* \* \*

A dispatch to the New York *Herald* from Berlin announces that the League of Nations, Genoa, The Hague and all world congresses were synchronized into one harmonious whole when fifteen Chicago aldermen, with their heads close together and their voices tuned to a melodious pitch, sang the national anthems of their respective constituencies in a Berlin restaurant.

The dispatch says that one of the reasons for the fifteen breaking into song was that they were able to drown their sorrows in beverages which are becoming a mere memory even in the Chicago Loop district.

The aldermen, the story goes, came to Europe to study municipal ownership of traction systems. Incidental to the study they gave a dinner at a cost of 3500 marks a plate. At present quotations, this would be about three of our dollars a head. The party consisted of the aldermen, their wives, street railway lobbyists and German transportation men. They sang "Die Wacht am Rhein" and "Deutschland Über Alles," and when a German official forgot the second verse of the latter, a Chicago alderman prompted him.

Alderman Cepke offered a toast to

Czecho-Slovakia, while Alderman Adamowski contributed the Polish national anthem. Alderman Cris Jensen found a place for Denmark around this peace table amid a hallelujah chorus. Then Alderman Terrence Morgan rose and protested that fair Erin was being discriminated against, but unfortunately the orchestra's répertoire could not supply the demand, so messengers were dispatched hastily to Unter den Linden to buy a suitable orchestral score of "Wearing of the Green." When they returned empty handed, it looked dark for Ireland for a moment. Then a Pole, a Czech and two Irish aldermen formed a quartet and sang, "Where the River Shannon Flows." This, says the dispatch, was

probably the first time it was sung on the banks of the River Spree.

But fancy the joy of those fifteen aldermen when Toastmaster Toman rose and reminded the assembled company that it was already a long time between drinks.

During the heat of the day the aldermen spend their time in the cool Berlin subways. They couldn't do it nowadays in the New York subways, says your

*Mephisto*

## SYMPHONY PLANNED IN ASHEVILLE, N. C.

### Business Men Warmly Applaud Project—Hear New String Quartet Programs

ASHEVILLE, N. C., Sept. 1.—The movement for the establishment of a symphony in Asheville is receiving growing support. This proposal was launched some months ago by Elena de Sayn with a demonstration to the president of the Festival Association of the ease with which such an organization could be formed. Figures were produced showing that a month of music could be given for the money, spent in one week for a festival orchestra. After the Festival, renewed efforts in behalf of a local symphony were made by Carl Baer, who for a score of years occupied an honorary seat with the Boston Symphony. Mr. Baer addressed the Rotary Club and the board of directors of the Festival Association and was enthusiastically greeted.

As was the case last year, the guarantors have been called upon for 36 per cent of the amount subscribed for the festival. The best patronized concerts were those of the first, the last, and the third nights, and the figures lead one to believe that, since the community is not large enough to make up a different audience every night, a longer period of time should be given to the festival event, with only four concerts a week instead of eight. The festival concerts are looked upon by the Association as an educational feature, and the directors

are most optimistic in their aim to make the institution a permanent one. Steps have been taken to encourage musicians to make Asheville their summer residence, and to provide lodgings for them and their families. Owing to unusual climatic conditions Asheville is an ideal place for a music colony and a pleasant vacation could be combined with orchestra playing. In this way a local symphony during the summer months would be possible.

Asheville's musical opportunities have also been developed by the opening of the Sayn Conservatory. The first string quartet organization in the history of the city has been established, and its appearances have created a great deal of interest in chamber music. The members are: Elena de Sayn, its founder and first violin; James Westall, second violin; Clarence Herfuth, viola, and Carl Baer, 'cello.

A charming program of solo and group dances was recently given by fifty children in the Valley of the Sun set Mountain, in an ideal natural stage setting on the borders of a lake, which, reflecting the dancing fairies, nymphs, frogs, owls and other characters of the pageant, contributed greatly to the beauty of the scene. The dances were organized and the children trained by Victoria Cassan, who left with Anna Pavlova from Vancouver on Aug. 24 for the tour of Japan, after completing a course of ten weeks' teaching at the Sayn Conservatory, in which she taught eighty pupils from various parts of the United States. Mme. Cassan will return as a member of the faculty next May.

A. C.

### Form Dalcroze Society of America

Announcement has been made of the formation of the Dalcroze Society of America, organized last May. Eugene Ysaye is president, Mrs. George Draper, secretary, and Mrs. Carlos Salzedo, treasurer. The endorsement committee includes the names of Ernest Bloch, Artur Bodanzky, Marcella Sembrich, Carlos Salzedo and the president, Mr. Ysaye. There is also an executive committee, composed of Mrs. W. T. Carrington, chairman; Mrs. Robert L. Bacon, Mrs. Chester Burden, Mrs. George Draper, Lauren Ford, Mrs. Walter Golde, Mrs. Carlos Salzedo, and Jean Binet. The president of the Advisory Council of Dalcroze teachers is Placido de Montoliu. The aims of the society are given as follows: To spread the knowledge and practice of Dalcroze Eurhythmics in America; to publish a periodical review of the work accomplished; to bring M. Jaques-Dalcroze to America for lecture-demonstrations; to keep an up-to-date record of the authorized teachers of the method in America, and to establish scholarships for American students.

### Walter Damrosch to Conduct Performances of "Carnaval des Animaux"

The first New York concert of the season by the New York Symphony, to be conducted by Walter Damrosch in Aeolian Hall on the afternoon of Oct. 29, will be notable for the performance in its entirety of Saint-Saëns' "Carnaval des Animaux." What is believed to be the first American performance of the work in its entirety is to be given under Mr. Damrosch's baton at a concert in Washington in the previous week. Mr. Damrosch brought the score and orchestral parts with him on his recent return from Paris. He will lead eight pairs of the Carnegie Hall series of twelve Thursday afternoon and Friday evening concerts; ten of the sixteen Sunday afternoon programs in Aeolian Hall; the four children's Saturday morning concerts in Aeolian Hall; four of the six "Young

People's" concerts on Saturday afternoons in Carnegie Hall, and five concerts in Brooklyn. Albert Coates, guest conductor, has been assigned five concerts in the Aeolian Hall Sunday afternoon series, three pairs of Carnegie Hall concerts and one each in the "Young People's" series and Brooklyn series. Bruno Walter, guest conductor, who will make his first appearance in New York, will lead a pair of concerts in Carnegie Hall and one Sunday afternoon program in Aeolian Hall.

### New Federation Department Stimulates Choral Music

More choral music in America is the object aimed at by the new Choral Department of the National Federation of Music Clubs. Charles N. Boyd, of the Pittsburgh Musical Institute, who is chairman of this department, believes that choral music is of inestimable value in stimulating interest in music, and this view is cordially supported by the officers of the Federation. Accordingly the clubs are being urged to establish choruses, and it is hoped that many of these will take part in the Biennial Festival at Asheville, N. C., next June. Of the choral organizations already maintained by the music clubs, Mr. Boyd states that their work amply illustrates the value of this music as a common meeting-point for people of diverse interests and tastes.

### Herma Menth to be Soloist at Eastman Theater, Rochester

Herma Menth, pianist, will play at the new Eastman Theater in Rochester as soloist with the orchestra in the Tchaikovsky B Flat Minor Concerto during the week starting on Sept. 10. Immediately after this engagement Miss Menth will leave for Toledo, Ohio, where she will play at the convention of the National Association of Ohio Music Dealers. During the summer Miss Menth has been a guest of Mrs. Kohler, widow of the late Charles Kohler, founder of the Kohler Industries, at her farm in Suffern, N. Y.

Diction Plays Important Part in Singer's Success, Says May Laird Brown



Photo by Campbell Studio

May Laird Brown, Teacher of Diction

After a seven weeks' summer course in her New York studio, May Laird Brown, teacher of diction, is spending her vacation in the Catskills, preliminary to opening her regular season on Oct. 1.

"The importance of correct diction in singing cannot be overestimated, and vocal teachers are coming to realize the part it plays in the success of their students," declares Miss Brown. "In the haste to acquire correct pronunciation, many students overlook the need of properly placing the spoken word. This is as essential as the proper placing of the voice, and the two go hand in hand toward making the perfect singer."

During the coming season Miss Brown will give four lecture-recitals in New York on "The French Art Song," her first appearance being before the Barnard Club early in the fall. The soloists who will illustrate the lectures will be Louise Stallings, Mrs. Sarah Peck Moore, Florence Farrar Gilmore and Katharine Cuyler.

### Stransky to Return in September to Resume Philharmonic Baton

Josef Stransky, conductor of the New York Philharmonic, will sail for the United States on the Berengaria in the latter part of September, after fulfilling special engagements as opera conductor at Baden-Baden. He was invited to return by the municipal government of the city to lead festival performances of "Nozze di Figaro," "Tristan" and "Carmen," after his successful assumption of the baton for a "Meistersinger" performance recently. The opening concert of the Philharmonic's eighty-first season, to be given at Carnegie Hall on the evening of Oct. 26, will mark the beginning of Mr. Stransky's twelfth year as conductor of the orchestra. His activities this season will be practically continuous from the opening rehearsal until the end of January, after which he will share his desk with Mr. Mengelberg, "guest" conductor. The latter is now at his summer home in Switzerland.

### London String Quartet Coming in January

After an extensive tour through England, Scotland and Spain, the London String Quartet will arrive in America on Jan. 1. The demand for their services in America has been very heavy this year, proved by the fact that they play twenty concerts in January, fourteen of them being return engagements in places where they played last season. In April they arrive in California for a big tour, sailing from there for Honolulu, where they will give, as on their other American visits, a number of concerts. Upon the completion of their Honolulu concerts they sail for an extended tour of Australia.

Among the engagements listed for Cecile de Horvath, pianist, are recital appearances in Chambersburg, Pa., on Dec. 8 and in the James A. Bortz series of concerts in Pittsburgh on Jan. 19.

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September 9, 1922

## MUSICAL AMERICA

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## Marshall Wins Success in Opera Abroad Before Recognition at Home

(Portrait on front page)

ONE of the most striking illustrations of the tendency in music to hunt through far-away lands for what may be already available at home is found in the success of Charles Marshall, the American tenor whose triumphs with the Chicago Opera are a matter of recent history. The story of how he came to be engaged for the performance of "Otello," which brought him instant recognition, is one that hammers home the point.

When it was decided to mount the Verdi work for the benefit of Titta Ruffo, Herbert M. Johnston, the business manager of the company, combed Europe for a tenor who could cope with the title rôle. Repeatedly he was told of one Carlo Marziale, who had sung *Otello* in many cities of the Continent. Meanwhile Charles Marshall, still using the Italianized name, had been for some time in America. Unable to get a hearing with one of the larger operatic organizations, he had sung in concert and had appeared with an Italian company in Philadelphia. His subsequent engagement for one performance in Chicago as the Moor, his exceptional success with the result that he was cast for further representations of the work both in Chicago and New York, are familiar to all who follow the news of opera.

Mr. Marshall was born in Waterville, Me. When he was nine years old he sang as a boy soprano in a church choir. At seventeen he went to Boston and studied under William L. Whitney. When nineteen years of age, he sailed for Europe and continued his studies there with Lombardi, Sr., and Vannuccini. He made his début in opera when he had been in Italy just six months.

Mr. Marshall was a popular artist in Europe long before he became known to the American public, singing in Italy, France, Turkey, Greece, Russia and Germany. When he first appeared in opera abroad his voice was light and he sang only lyric rôles. As it grew bigger and began to take on dramatic quality, he began to sing the more dramatic and taxing parts. Now he is regarded as an essentially heroic tenor.

Besides *Otello*, Mr. Marshall's favorite rôles are *Samson*, *Radames*, *Canio*, *Avito*, *Eleazar*, *Cavaradossi*, *Enzo* and *William Tell*.

The tenor has appeared as soloist at many of the leading festivals in the country, including the North Shore Music Festival, Evanston, Ill.; Bangor, Me., Festival, and the Ann Arbor, Mich., Festival. He was soloist this summer at two of the six open-air concerts under the auspices of Ramah Lodge, Inde-

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dent Order of B'nai Brith in the Cubs' Ball Park, Chicago. There he was again acclaimed particularly for his singing of "Eili, Eili" and Mana-Zucca's "Rachem."

Failure, so far, of the Chicago Civic Opera Association, which has succeeded the Chicago Opera Association, to announce his name as among artists engaged for next season, recently resulted in four of the Chicago newspapers taking up the cudgels in behalf of the American artist, who has become the center of a lively discussion as to whether the new organization is overlooking talent at home, as impresarios have done so often in the past, while seeking high and low throughout Europe for singers of lesser merit.

### More Than 3000 Students in New England Conservatory in 1921-22

BOSTON, Sept. 2.—According to the second and final edition of the 1922-23 Year Book of the New England Conservatory, 3490 students were enrolled in that year. They represented the forty-eight states of America as well as the Philippines, Hawaii and Porto Rico and the following foreign countries: British North America, British West Indies, Bulgaria, China, France, Greece, India, Italy, Japan, Korea, Lithuania, Mexico, Norway, Panama, Portugal, Roumania, Siam, Spain and Turkey. Massachusetts, of course, contributed the largest number of students, 2789. Registration for the first semester at the Conservatory will begin on Sept. 14 and sessions will begin on Sept. 21.

W. J. PARKER.

### Alfredo Oswald, Brazilian Pianist, Returning This Month

Alfredo Oswald, the young Brazilian pianist who was heard in New York several times during the past two seasons and who has been touring in South America this summer, will arrive in New York about Sept. 18 to begin another concert tour here. Mr. Oswald will be a member of the faculty of Peabody Institute at Baltimore, Md., for the coming season.

### Florence Otis Fulfils Summer Engagements

Florence Otis, soprano, has appeared in concerts this summer in Baltimore, Erie, Pa.; Canton, Ohio; St. Louis, Joplin, Mo.; Milwaukee and Chicago. She gave a successful concert on July 30 at the Country Club at Woodmont, Conn. One of her advanced pupils, Rae Russell Lauer, was recently engaged as soloist and director of the choir at the First Presbyterian Club in Hackensack, N. J.

### Extensive Tours for Rosing

Beginning this month Vladimir Rosing, who comes to America for his second tour this year, opens one of the most active seasons of his career, appearing during the month in Margate, Eastbourne, Llandudno, Bexhill, Folke-

stone, Buxton, Harrogate, Brighton and Portsmouth. He is booked to give a recital in Paris in October at the Théâtre des Champs Elysées; two in London, at Queen's Hall on Oct. 24 and at Aeolian Hall on Oct. 30. He is also to sing in Manchester, twice in Dublin, in Liverpool, Nottingham, Sheffield, Bristol, Cardiff, Birmingham, Cheltenham, West Hartlepool, Glasgow, Edinburgh, Dundee and Swansea. In the latter part of November Mr. Rosing will sail for America, where he will open his season in Manchester, N. H., on Dec. 5 and then proceed to fill the large number of engagements which his manager, Antonia Sawyer has booked for him. He will be in the Middle West in the month of January, and then go to California. Following his Californian appearances he will return East by way of Canada, filling a series of engagements there.

### Florence Macbeth Sings at Winona Lake, Ind.

Following the practice of securing a leading soloist each year at the Winona Assembly and Bible Conference at Winona Lake, Ind., the committee this year selected Florence Macbeth, coloratura soprano of the Chicago Opera Association, and Miss Macbeth was warmly acclaimed when she sang there recently. The soloists in the two preceding years were Ernestine Schumann Heink and Amelita Galli-Curci. Miss Macbeth is spending a short vacation with Mr. and Mrs. Yeatman Griffith, New York vocal teachers, at Onteora Lake in the Catskill Mountains.

Olive Nevin, soprano, who appeared as soloist at one of the recent Steel Pier concerts at Atlantic City, has been re-engaged to make another appearance there next season.

### TORONTO THRONG SINGS

Community Chorus Estimated at 10,000 Persons—New Appointment

TORONTO, CAN., Sept. 2.—The community singing at Riverdale Park on Aug. 15, under the auspices of the Kiwanis Club, attracted, it is estimated, 10,000 people, the largest gathering seen at one of these functions in Toronto. The program was of popular appeal, and under the leadership of Donald Linden the assemblage sang heartily. Solo numbers were given by Albert and Percy David and Allan Townley, cornet soloist, played Schubert's "Serenade."

Frank S. Welsman, pianist and teacher, has been appointed musical director of the Canadian Academy of Music. Mr. Welsman's career in Toronto began with the Toronto College of Music, and he was connected with the Toronto Conservatory as examiner for many years. He established the Toronto Symphony, an organization which did a good deal in awakening public interest in musical matters.

### Folk-Dance Closes Birmingham, Ala., Playground Season

BIRMINGHAM, ALA., Sept. 2.—A folk-dance, with about 500 girls participating, was a feature of the formal closing recently of the playground season. Children from twenty playgrounds took part and the dancing was under the direction of O. Gordon Erickson, municipal music director, assisted by J. B. Pogue, playground supervisor, and Annie Palmer, of the Woodlawn playground. Music was furnished by the Municipal Band.

GEORGE H. WATSON.

Ignaz Friedman, pianist, is now at Alt-Aussee in Austria, resting after tours in Holland, Spain, Norway, Sweden and Denmark.

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# Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed; they are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that MUSICAL AMERICA is not responsible for the views of the contributors to this department. Lengthy letters cannot be printed in this limited space.—MUSICAL AMERICA.

## Should Teachers Be Licensed?

To the Editor of MUSICAL AMERICA:

Allow me a little space to put in a word in defense of the vocal teacher. I know neither Mr. Berolzheimer nor Miss Gray. I wish I did, for then I could explain to them why I think they are starting at the wrong end of the road. First, let me say I do not live in New York. Personally I do not think there are many charlatans and fakes in the vocal profession, but I think there are many, very many incompetent teachers. I maintain, however, four times out of six, it is the fault of the pupil when a voice is injured.

I see Mephisto compares the vocal to the medical and legal professions. The cases are not parallel. The doctor and lawyer have hard and fast rules and the patient and client have merely to obey. The vocal teacher demands intelligent mental co-operation on the part of the pupil, without which instruction is impossible. A student with absolutely no sense of right tone comes to a teacher and it takes months and infinite patience on the part of the teacher to evolve the mental conception of what a tone should be, and time and time again the exchange of quality for quantity is displeasing to the over-weaning vanity of the pupil.

Woeful is the condition of the vocal art at the present time. The country is jazz-ridden. The jazzer and jazzeress hold supreme sway, and the excruciating noises called singing, so frequently heard in the vaudeville and "movie houses," are the standard by which the people at large are guided. Go into any gathering of young people and see which is preferred. Correct artistic singing or the shrill, strident notes of some vocal gymnast, who, perched on a supposedly high C, attempts to rival the cat at midnight. Train the ears of the people at large to recognize right tone and there will be no need for certification, licensing or examination of teachers, for the students will be able to judge if they are dealing with an incompetent teacher or charlatan. No amount of legislation or examination will turn the incompetent teacher into a competent one. Tone is illusive, intangible. The real teacher is guided by his ear, not by his anatomical or physiological knowledge.

ANTI-JAZZ.  
Buffalo, N. Y., Aug. 25, 1922.

## Politics and Music

To the Editor, MUSICAL AMERICA:

A summer's wanderings have been the cause of my delay in taking notice of the interesting and kind things your Mephisto had to say about me in your issue of Aug. 5, with reference to the great political power possessed by musicians when they choose to exert it.

Greatly as I appreciate these I must, nevertheless, take issue with him and in fact somewhat gently chide him. He's altogether too modest. He gave quite an account of the Congressional campaign but none of the following mayoralty one.

There, as you may recollect, we had a political symphony concert at which "Your Editor" gave us a splendid address before an audience of over 10,000 people. In the words of our own astute Mayor Hague:



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New York  
4832 Dorchester Ave., Chicago  
NEW YORK-CHICAGO

*Kholen, Mil.*

"It seemed almost a shame to interrupt the progress of symphonic music with the spoken word. But the address of that grand old man was so informative and inspiring, not only to the thousands there but to the 200,000 Jersey Cityites who were not there but who could read it the next day in the public press, that the interruption was really the star feature of the evening." However we're going to have him again in the coming campaign, I hope, and when Mephisto indulges in retrospect I trust he won't be so modest.

May I also take this opportunity to comment on some of your "obiter dicta" anent the Stadium concerts. I refer especially to your editorial regret "no important new work has seen the light" and "the too much stressing of native works that were semi-popular in character." In regard to the first, don't you think that Hadley's "Lucifer" and Taylor's "Siren Song" are both new and

important? Then again must every conductor who undertakes the comparatively thankless task of producing a series of American works, dig up a Beethoven or Brahms symphony in the course of the process?

With regard to the second, have not semi-popular works, after all, a place in the musical firmament? Such works as the delightful Hadley "Silhouettes" can hardly, on account of their lightness, be performed at winter symphony concerts. But what better place for them than the summer concert? Or must they be relegated to an inadequate performance by the incomplete, hollow-sounding movie-picture bands that nowadays masquerade on Broadway as symphony orchestras?

May I not also again refer to the matter of the foreign conductor and the American composer?

Mr. Van Hoogstraten made a far better record in this respect than Mr. Mengelberg, Mr. Bodanzky, and Mr.

Coates, performing two works by MacDowell, and one each by Langly and Powell, whereas the three aforementioned gentlemen who absolutely dominated the latter half of the New York symphonic season, only produced two native works among them. Nevertheless the important point to be noticed is that the American Mr. Hadley produced, (not counting his own works), more than four times the number of native works that his foreign successor did.

Let me say, that to my mind the greatest menace to the development of native creative effort is the European conductor and the absolute foreign control of the production of all American works of major importance. It was therefore a great satisfaction for me to notice Mephisto's rejoicing over Mr. Hadley's "coming into his own."

I likewise gave serious thought to the question Mephisto raised in a subsequent issue as to what American other than Mr. Hadley could take the symphonic helm. Let me say that it is my belief that there are many embryonic Hadleys

[Continued on page 13]

## The Artone Quartet

Available for Concert, Oratorio and Festival Engagements

Miss Evelyn Hopper,  
Aeolian Hall,  
New York City.

Dear Miss Hopper:

I take much pleasure in informing you of the great success attained by The Artone Quartet consisting of Dicie Howell, Mabel Beddoe, James Price and Walter Greene, at the recent performance of the Ninth Symphony of Beethoven, in Detroit. All four did most excellent work and contributed greatly to the impression created by this wonderful composition. I congratulate you on the merits of this young and promising organization.

With kindest regards,

Sincerely yours,  
OSSIP GABRILOWITSCH,  
Cond.,  
Detroit Symphony Orchestra

Detroit, Mich.,  
April 9th, 1922.



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Soprano



EDNA INDERMAUR  
Contralto



JAMES PRICE  
Tenor



WALTER GREENE  
Baritone



FRANCIS MOORE  
Director-Accompanist

University Heights,  
July 20th, 1922.

Miss Evelyn Hopper  
Aeolian Hall,  
New York City.

My Dear Miss Hopper:

Please accept my heartiest congratulations and my complete satisfaction regarding the program which your Artone Quartet gave for us at the University Thursday evening. In point of ensemble it was practically perfect and the work of the individual artists was also delightful, but above all, the program itself was not only most unusual and full of interest, but of particular sound musical worth.

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WM. LYNDON WRIGHT,  
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CARNEGIE HALL

NEW YORK

September 9, 1922

## MUSICAL AMERICA

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**Musical America's Open Forum**

[Continued from page 11]

who simply need an opportunity to develop.

During the earlier years of the Stadium concerts composers were given an opportunity to conduct their own works. I then noticed man after man (I have in mind Gardner, Skenk and others) get up and wield the baton in a manner betokening no lack of "conductorial" material.

How can our composers have an incentive to compose when they know that the three foreign conductors who were the Czars of our past New York season produced only two American works and no novelties?

On the other hand, what an inspiration it is for our composers to know that amid the difficulties of giving seven concerts a week on three or at the most four rehearsals, there exists an American conductor: Henry Hadley, who found time to produce the great number of American works and especially novelties that characterized his incumbency of the Stadium conductorship: to know that there exists an American conductor, certainly the equal and perhaps the superior of most of the imported brand, to whom a composer has only to take a score, in some faint manner approximating "the delivery of the goods" and in return receive a hearing.

Let us hope that the promises of the Philharmonic prospectus assuring a wider sphere for his activity, will be made good and that symphonic organizations throughout the country will de-

velop native conductors like unto Hadley. Finally let me urge you to an even stronger agitation for the development of American conductors, for I feel that in so doing you are really contending for the only condition which will make possible the advent of a great school of American composition.

JAMES P. DUNN.  
Jersey City, Aug. 25, 1922.

**Appreciation from Switzerland**

To the Editor of MUSICAL AMERICA:

I wish that I could express to you the pleasure which your paper has given me since I took my subscription nearly a year ago before sailing from New York. I was forced to spend most of last winter in a *clinique* in Switzerland, and I can assure you that MUSICAL AMERICA was a godsend.

I am heartily in sympathy with your splendid efforts to advance American music. If I am in Geneva this coming season, I hope to have some of our orchestral compositions played by the Suisse-Romaud Orchestra. I find that people are most interested in our American composers, but have little opportunity outside of big cities, such as Paris and London, to hear our music.

ANNE G. STRATTON.  
Geneva, Switzerland, July 31, 1922.

**Alexander Gunn to Play French and Italian Novelties**

Alexander Gunn, pianist, has spent most of the summer in Italy and France. Mr. Gunn is chiefly known as an exponent of modern French music, and has been searching for new modern French and Italian music which he intends to play in this country the coming season. Before returning he will give a recital in London on Oct. 10 at Wigmore Hall.

**A WESTERN UNION WIRE**

From Los Angeles

August 20th, 1922

Before an audience of six thousand JACOBINOFF last night played the Tschaikowsky Concerto for Violin with Alfred Hertz and the Philharmonic Orchestra in the Hollywood Bowl. His playing was a revelation and the audience cheered him wildly. He is surely one of the greatest.

Signed MRS. J. J. CARTER

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**Laros Plays at Manset, Me.**

MANSET, ME., Sept. 2.—Earle Laros, pianist, who is spending the summer here, gave an informal recital at his cottage on the evening of Aug. 13, before a large gathering of summer colonists. He is scheduled to give a recital in South West Harbor for the benefit of the Free Library before resuming his teaching and concert work this fall.

**Hear Children's Choir in Concert at Ursinus College, Pa.**

COLLEGEVILLE, PA., Sept. 1.—In an excellent program arranged by C. H. Arnold Lowden at Bomberger Hall, Ursinus College, on Aug. 12, Venedi Heinbach of Norristown, soprano, made an excellent impression as one of the soloists. She sang admirably songs by Bassett, Leoni, Kramer and a number

by Mr. Lowden called "Autumn Song." There were choral numbers for mixed, male and female voices; Louise Hinkle of Reading played piano solos; Elizabeth H. Mininger of Lancaster was heard in songs by Cadman; Ada M. Fisher sang James Francis Cooke's "Ol' Carolina"; violin solos were given by Ruth H. Peters of Perkasie, and J. Harry Lowden of Philadelphia contributed baritone songs. A feature of the evening was the children's chorus, made up of children of the Assembly, trained by Miss Hinkle.

Walter Bentley Ball of Toledo has booked three more engagements for Ernesto Berumen, pianist. Mr. Berumen will appear in Fort Huron, Mich., on Dec. 1, Kokomo, Ind., Dec. 5, and Anderson, Ind., Dec. 7. Appearances in Syracuse and Oneida, N. Y., have also been arranged.

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**NEW YORK, SEPTEMBER 9, 1922**

**DISILLUSIONMENT ABROAD**

THAT many of the Americans who joined in the rush to Europe with the expectation of reveling in the music of the Old World, while indulging accumulated desires for travel on the Continent, have been disappointed and disillusioned is to be deduced from their letters home. Particularly with respect to opera they have been learning that American standards are distinctly higher than those in Europe's lyric theaters.

One correspondent, always somewhat disdainful of the Metropolitan's "Walküre," reports a Paris Opéra performance of it as sharply inferior. Another, expecting that in Germany he would find the Wagner music-dramas given with superior stagecraft, writes that the mechanical phases of representations at Munich were no better handled than in America, if as well. Another complains of the brand of vocalism he heard recently in Berlin, affirming that a certain Teutonic tenor who has been much belabored for his singing at the Metropolitan in the last two years is a de Reszké compared to tenors now lauded on the other side.

It is something, of course, to hear in a span of ten days "The Ring," "Meistersinger," "Parsifal," "Don Giovanni," "Serail," "Magic Flute" and "Iphigenia in Aulis," as one traveler informs us he did. But aside from the circumstance that these are all German products and this their homeland, the Wagner-Mozart Festival at Munich would not be what it purports to be if it failed to compress within its relatively short existence the chief works of the two masters whose greatness it celebrates. No doubt there would be much rejoicing among the clerisy in this country if a similar festival could be held in New York or Chicago, but would these

same Americans who crossed the Atlantic to clamor for admittance to the Munich opera, journey half the distance in their own country if a similar festival were arranged here?

It is salutary for music lovers to receive occasional reminders that not all that is worth while has been won over from other countries by the promise of richer rewards in America. The discriminating and the judicious know that there are good singers in Europe, and that there are aspects of certain performances in the continental opera houses to invite emulation here. But the barking and bleating tolerated by many overseas audiences, particularly in Central Europe—and common enough at the Metropolitan before 1917—is likely to be less acceptable in this country than ever before, as the result of a period of several years in which comparatively little of it has been heard. The desire to hear the Wagner operas is stronger now than ever before, but that desire is to hear them sung.

**THE PLAYWRIGHT HUMS A TUNE**

THE most significant fact in the sphere of theatrical incidental music, remarks a writer in the New York *Tribune* in the course of recounting the various ways in which current or recent Broadway successes fall back on the orchestra, a solo instrument or the human voice to enhance emotional or comedy effects, is that some gifted playwrights now are composing their own. He surmises that their accomplishments may bring about new values in the combined powers of music and drama.

As has been said, there are two kinds of incidental music: that which is music and that which is merely incidental. As the spoken drama is neither a concert nor an opera, it is not surprising that the exigencies of a situation usually seem to place more stress on the necessity of such music being incidental than on its being of any musical value. The drum-beats in "Emperor Jones," the mournful cello in "Daddy Dumplings," the piano arabesques in "The Bronze Woman"—to mention but three of the numerous examples cited in the article referred to—can be classed as "stage business" rather than music. Nor is it difficult to accept the writer's point that there is such a thing as incidental music being too good for its purpose. Outstanding merit might claim for it a degree of attention and importance disproportionate to its place in the general scheme.

But if playwrights are to court a sister art and dabble in the language of tones, it is to be devoutly hoped that they will approach the venture with something akin to fear and fasting. With a few salient exceptions, those composers who have persisted in being their own librettists have added failure to failure by way of rebuke for their presumptions. It may be argued that the playwright has nothing like so much at stake, since the musical value of what he writes will have little to do with the success or failure of his play, whereas a weak or clumsy libretto will vitiate a composer's finest work. If this is altogether true, the question rises as to why a successful dramatist should want to meddle with music at all. Why not leave it, along with questions of spelling and punctuation, to a thoroughly competent stenographer?

ON re-reading Mapleson's Memoirs, with their frank and frequently ludicrous revelations regarding the whims, jealousies and rapacity of some of his most famous artists, the thought is prompted to the book prowler that not even Lloyd George as autobiographer could tell more that would make things sizzle than the taciturn Gatti-Casazza.

IN Spain, "Anima Allegra," the Italian novelty promised for the Metropolitan, was criticized for failing to achieve its ostensive Spanish atmosphere. With the most open mind and ear for the Vittadini score, Americans yet can sympathize with the Dons, in view of some nationalistic aspects of "La Fanciulla del West."

"IS opera on its death-bed?" asks a writer in *Musical Opinion* of London, and then comments on the failures of various English works, which, it may be suggested, can scarcely be taken as having a bearing on the vitality of opera, inasmuch as they apparently were still-born.

SOME say there will be fewer small-town débutantes and studio chicks among the recitalists in New York's new season. The florists may have to curtail production.

## Personalities



The Barrère Family Ensemble Presenting a Domestic Little Symphony on a Connecticut Portico

The new season will find Georges Barrère breathing sweetness into his flute as heretofore, as one of the choicest of the instrumental songsters of the New York Symphony, and at other times conducting his own Little Symphony and filling his place as leader, soloist and player in the Barrère ensemble. During vacation weeks he has been enjoying all the comforts of home at Norwalk, Conn., where the photograph pictures him there with Mrs. Barrère and their son Jean.

**Paltrinieri**—A rival for Ada Quintina has appeared in little Aida Paltrinieri, daughter of the versatile Metropolitan tenor, Giordano Paltrinieri. In a recent performance of "Zaza" at Ravinia she took the part of Toto with much success, and there is now talk of her adding the rôle of Trouble in "Madama Butterfly" to her newly acquired répertoire.

**Damrosch**—Since last April, when he began penning his memoirs, taking up this labor the day after his final concert as conductor of the New York Symphony, Walter Damrosch has written 109,000 words concerning his experiences as musician, conductor and impresario. The work is now complete and publication will begin in a popular journal in October, to be followed later by appearance in book form.

**Bender**—The big basso, Paul Bender, who is to sing at the Metropolitan next season, is described as rivaling Chaliapine in physical amplitude, though built along different lines. At the Munich Mozart-Wagner Festival he illustrated his versatility by essaying the rôle of the saintly Gurnemanz in "Parsifal" and two days later romping through the comedy part of *Osmín* in "Entführung aus dem Sarail" aided and abetted by an imperious turban and a Falstaffian paunch.

**Garrison**—At the Salzburg Mozart festival, Mabel Garrison, the American prima donna, met Lilli Lehmann and became so enamored with the charm and personality of the famous artist and teacher, whose *Norma*, *Isolde*, *Brünnhilde* and *Carmen* have taken on almost the character of legends for American opera devotees, that she decided to prolong her visit and is now studying with Mme. Lehmann, who is coaching Miss Garrison in her song répertoire for her coming season in America.

**Penn**—The latest addition to the many things, including the Jane Cowl Play and the Norma Talmadge film, that have been named "Smilin' Through" after Arthur A. Penn's familiar song of that name, is a cottage which Mr. Penn has purchased on Block Island off the Rhode Island shore. While rambling there with his wife last summer he saw a little house, at least one hundred years old, that almost fulfilled the house pictured in the text of his song. And so he made it his own, called it "Smilin' Through" and there this summer he and Mrs. Penn are taking their holiday.

**Lhevinne**—Like a home-coming was the recent return of Josef Lhevinne in Ithaca, where the audience included persons who had heard him at his first appearance there ten years before; with, however, one pronounced difference. On the earlier occasion a heavy snowstorm blockaded the pianist's train sixty miles from Ithaca, and he was forced to finish his journey in an open sleigh. He arrived two hours late with half-frozen fingers and when he sat down to play found that the damper pedal refused to work. The thought of how he presented number after number *sans pedal* in that frigid hall, came back vividly to the pianist as he played his recent program in a temperature more than comfortably high.

# Point and Counterpoint

By Cantus Firmus, Jr.

## Singing the Old Songs

A QUAIN Gallic custom is that which places the number of performances hitherto given on the bills that herald the new unfolding of an operatic work. Thus one learns that "Faust," for example, has passed its sixteen hundredth carolling at the Opéra. Similarly Carmen has been successively stubbed no less than a thousand times at the Opéra Comique. Not only the lyric hodge-podge with gestures, we ween, should have the wine-like lisp; but the ballad; its educated cousin, the lied, and their sophisticated theatrical acquaintance, the aria.

How illuminating would be the program note giving exact details concerning the première of "Annie Laurie"! One would give much to know how often "Home, sweet Home" has served the diva from Italia's shores in quelling with her enunciation some too-wild furore. The productions of a single composer might conceivably vie for pre-eminence.

\* \* \*

THE following repartee might well arise between thumbed and disintegrating copies of "Narcissus" and "The Rosary":

N.—Don't tell me! I've been played in seven million and twenty-five parlors by pianists of various degrees of proficiency to the number of—

R.—(superiorly) But then you're only a profane composition. Besides having been interpreted nine hundred and thirty-seven thousand and some more times—returns not having been yet received from Madagascar and Cochin-China—I am a semi-devotional composition!

N.—Devotional, my cover-design! Your implications are distinctly Freudian. Besides, I comprise a wordless hymn to nature—disguised to be sure under the pretty conceit of an apostrophe to a common garden species. My sales attest the truth of the academic dogma that pure music, that undefiled by the human larynx—

R.—At least you have not had a novel and a play, not to mention, I believe, a motion-picture drama, named in your honor! My style has been widely imitated, I assure you. My clipping book tells me that I have been encored no less often than—

\* \* \*

DISGRACEFUL disputes of this sort, we affirm, might be avoided by having appointed a Bureau of Musical Statistics. This central intelligence office might supply answers to questions like the following:

1. Who first sang Verdi's "Miserere" in a black gown?
2. How many weddings have been celebrated since 1850 without a performance of Wagner's Bridal Chorus?
3. How many persons have had to be nudged awake at the end of Handel's Messiah, in order to stand during the performance of the "Hallelujah" Chorus?

\* \* \*

## Weighed in the Balance

THE men who make the stories  
For the trillful opery  
Have rhymed of hunky-dories  
And sad deeds on land and sea.  
But none depicts the manners  
Of the pugilistic art.  
Could not our rotund tenors  
Sing a heavy-weighted part?

\* \* \*

STATE Federation of Music Clubs plans a club house to serve as a vacation spot for musicians. Its aim, writes a correspondent, is the "rest and re-creation" of these. We should go even further than this, and completely make over certain larynxes and bow-arms we have been privileged to witness in action!

\* \* \*

SOMEWHERE somebody has invented an appliance to load the phonograph in the morning with a succession of records to play all day. The plot of an operatic thriller lurks in this idea. The victim might be bound and gagged; his most abhorred numbers selected, and the miscreant (a bass by tradition) quit the scene with a tuttural and mocking cantilena, growing fainter in distance. We can picture the now drooping of the curtains to lugubrious cacophony, while insistently, as a ground bass, recurred the fatal melody of "La Donna è Mobile"!

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Rosa Newmarch

Question Box Editor:  
Please give me a short biography and list of the works of Rosa Newmarch.

FRANCES AIKEN.

Harrisburg, Pa., Aug. 24.

Rosa Newmarch was born in Leamington Spa, England; studied painting and music and married Henry Charles Newmarch. She wrote for many newspapers, and since 1897 has visited Russia several times, writing chiefly about Russian composers and their works. In 1908 she began to contribute analytical notes to the programs of the Queen's Hall Promenade Concerts. An accomplished linguist, she translated Hermann Deinhardt's "Johannes Brahms," Modest Tchaikovsky's biography of his brother, and Vincent d'Indy's "César Franck." She has written "Borodine and Liszt," a life of Tchaikovsky, "Henry J. Wood," "Hans Amoris, Songs and Sonnets," "Songs to a Singer," "Poetry and Programs in Russia," "The Russian Opera," and a large number of articles in musical dictionaries and periodicals.

Metropolitan Productions

Question Box Editor:

Please give the year of production and cast of the following operas at the Metropolitan Opera House: "Le Donne Curiose," "Cyrano de Bergerac," "Julien," "Mme. Sans-Gêne," "Fanciulla del West," "Boris Godounoff," "Königskinder," "Elektra," "Rosenkavalier," "Ariane et Barbe-Bleu," "Armide," "L'Oracolo," "Secret of Suzanne," "L'Amore Medico," "Goyescas."

HARRIET KNOWLES.

New York, Aug. 27.

"Elektra" has never been given at the Metropolitan. You may be thinking of "Salomé," which was given one performance at the Metropolitan in 1907 with Fremstad, Burrian and Van Rooy. "Elektra" was given by Hammerstein at the Manhattan Opera House in 1910 with Marietta Mazarin, Gerville-Réache, Huberdeau and Dufault. The other operas were given at the Metropolitan as follows: "Cyrano" in 1913 with Amato, Alda, Martin; "Boris Godounoff" in 1913 with Didur, Homer, Bada, Rothier, Althouse; "L'Amore Medico" in 1914 with Bori, Cristalli, Pini-Corsi,

JOHN MELDRUM, pianist and organist, was born in Buffalo, N. Y., in

1894. He received his general education in the public schools and, after the usual preparatory instruction, entered the University School of Music, Ann Arbor, Mich., where he studied piano with Albert Lockwood, a pupil of Reinecke and Leschitzky, and organ with Llew-

ellyn Renwick, a pupil of Guilman and Widor.

In May, 1912, after an examination, he was made an associate member of the American Guild of Organists, and in 1914 he received his artist's diploma from the University School. Numerous piano and organ recitals followed until, in 1915, he came to New York, where he studied piano for five years with Leopold Godowsky and Lina Lichtmann.

Mr. Meldrum, who is blind, made his formal début in New York at Aeolian Hall on Dec. 8, 1919, and in Boston at Jordan Hall on Jan. 14, 1920. Four recitals in Aeolian Hall followed and others in Baltimore, Pittsburgh, Troy, Buffalo and Ann Arbor. Since that time he has continued to appear in public as pianist and organist. He was the first soloist to be engaged by the new Buffalo Symphony under Arnold Cornelissen.

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Rothier; "Julien" in 1914 with Farrar, Caruso; "Rosenkavalier" in 1913 with Hempel, Ober, Goritz; "Mme. Sans-Gêne" in 1915 with Farrar, Martinelli, Amato; "Königskinder" in 1910 with Farrar, Homer, Jadlowker; "Ariane et Barbe-Bleu" in 1911 with Farrar, Rothier; "L'Oracolo" in 1915 with Scotti, Didur, Bori, Botta; "Secret of Suzanne" in 1911 (by the Philadelphia-Chicago Company) with White, Sammarco and Daddi; "Goyescas" in 1916 with Fitziu, Martelli, de Luca; "Girl of the Golden West" in 1910 with Destinn, Caruso, Amato; "Armide" with Fremstad, Caruso; "Le Donne Curiose" in 1912 with Farrar, Jadlowker, Scotti.

? ? ?

Schmitt and Griffes

Question Box Editor:

Will you give me short biographies of Florent Schmitt and Charles Griffes? Has Schmitt composed entirely for violin and piano? ESTHER M. BUNOMES.

Los Angeles, Cal., Aug. 22, 1922.

Florent Schmitt was born in 1870; studied with, among others, Théodore Dubois, Lavignac, Massenet and Fauré;

Loeffler's Nationality

Question Box Editor:

I am told that Charles Martin Loeffler is not an American composer. Is that true?

L. R.

Wellesley, Mass., Aug. 15.

Mr. Loeffler was born in Alsace, studied music in Europe, and shows strong French and Russian influences in his compositions. But he has lived in this country most of his life and is therefore classed as an American composer.

## Contemporary American Musicians

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John Meldrum

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# WEEKLY SURVEY OF EUROPE'S MUSIC

## Mozart Follows Wagner at Munich Festival

MUNICH, Aug. 25.—Following the performance of the "Ring" at the Münzregenten Theater, under the baton of Karl Muck, the series of Mozart performances began recently at the Residenz Theater with the production of "Così fan Tutte," conducted by Bruno Walter. In addition to the high standard set by the festival performances, interest was aroused by the quarrel between partisans of the two conductors. The resignation of Bruno Walter as general music director several months ago led to journalistic disputes concerning his reasons, some claiming he was forced out.

Walter conducted "Così fan Tutte" with sensitiveness, clarity and true Mozartian feeling. The cast was one of the best assembled within recent years. German productions of Mozart. Heribert Bosetti, who attracted notice by singing of "Woglinde" in "Götterdämmerung," took the rôle of Fiordiligi and did it with skill and beauty of tone. High notes were beautifully clear and crystalline. Luisa Miller sang Dorabella with distinction, and Maria Ivogün was a charming Despina and sang with vivacity and humor. Schützendorf

was the Guglielmo of the cast and Fritz Krauss was Ferrando. Both gave superior performances, as did Baumberger in the rôle of Alfonso. Credit is due Anton von Fuchs for his stage direction, which in this small gem of an opera counts for much.

Among recent concerts of interest was the excellent program devoted to Mozart, arranged recently by artists of the Munich Tonkünstlerverein. Several Mozart works which are almost curiosities on the concert stage were performed. Those taking part in the program were Wolfgang Ruoff, Jani Szanto, Philipp Haas, Josef Discluz, Felix Saupe, Michael Uffinger, Karl Wagner, August Jaud and Johann Baumeister.

A later concert by the same society brought forward some interesting new compositions—a piano work by Anton Beer-Waldbrunn, played by the composer and Josef Haas, and a Sextet for Wind Instruments by Ludwig Thuelle.

Friederich Brodersen and Luisa Miller gave a program of new songs by Hans Pfitzner which attracted a large audience. The songs were in the romantic manner and profited by the fine interpretations given them.

## Concerts and Opera Draw Berlin Patrons

BERLIN, Aug. 24.—The past fortnight brought a partial resumption of musical activity after a period of several weeks barren of musical events of importance.

At the Bülowplatz a season of opera in full swing. Much new music of interest was heard at two recent concerts of the Tonkünstlerverein, and the invention of the German Music Trades Association led to a concert of much interest in the Sport Palace. The new music included two important sonatas for piano and violin, one in E major by Paul Hindemith of Frankfort, whose reputation as composer is rising rapidly, and one in G (Op. 8) by Walter Gauthier. The Hindemith composition is the marks of a masterpiece and received the most favorable notice. Hans Eulitz-Hasse, violinist, and Kurt Schubert, pianist, performed the two works with distinction. The same program brought a notable group of new songs such as Minna Ebel-Wilde, soprano, interpreted with skill and beauty of voice. At an earlier concert by the same society several new songs by Hans Kummer (sung from manuscript and called "Songs of North Germany") and groups such as Hans Tieffen and Kurt Schubert stood above the average. The best numbers on the program were two Old German Songs, by Ferruccio Busoni. A macabre aria, by Kurt Schubert, made up a portion devoted to the piano. At the Music Trades Concert, a String Quartet, composed of Jan Dahmen, the

Dresden Philharmonic concertmeister; Fritz Schneider, Hans Riphahn and Alexander Kropholler, played music by Mozart, Dvorak and Beethoven.

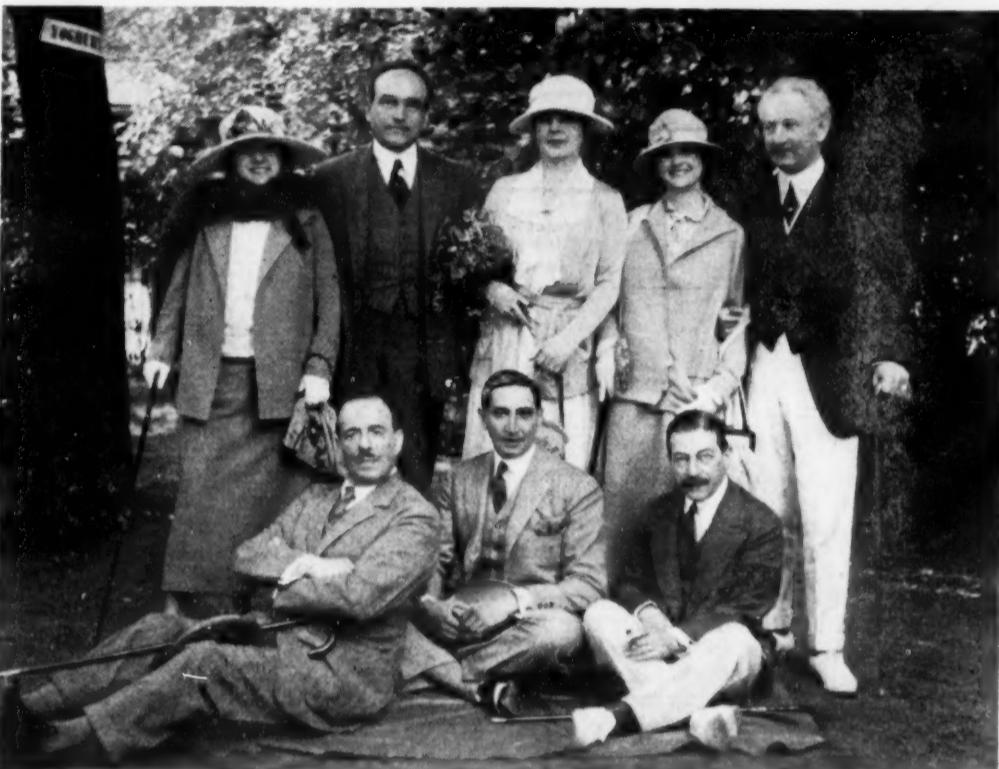
At the Bülowplatz new presentations of "Tosca," "Butterfly" and "Bohème" have met with popular success. Several good singers are in the company, among them Lisbeth Sellin, soprano; Fritz Windgassen, tenor, and Max Spilker, baritone.

## Novelties Heard in London Promenade Concerts

LONDON, Aug. 25.—The opening program and the succeeding four in the famous series of Promenade concerts by the Queen's Hall Orchestra under the baton of Sir Henry Wood were enthusiastically received by capacity audiences. Only two actual novelties were played, these being Louis Aubert's Habañera and the arrangement of Monteverde's "Sonata Sopra Santa Maria" for Organ and Orchestra made by Bernardino Molinari, conductor of the Rome Augusteo Orchestra. Both compositions proved disappointing. The Aubert work has some fine moments but suffers from the whole from commonplace material and from an attempt at sensuous effect which is too often merely saccharine. Molinari's arrangement, made in the modern idiom, fails to replace the loss of Monteverde's charm by any compensating gain. The soloists at the first week's concerts included Maggie Teyte, John Coates, Florence Austral, Stella Power, Virginia Perry and Hilda Blake, sopranos; Malcolm McEachern, bass; John Coates, William Boland and Charles Tree, tenors;

Horace E. Stevens, baritone; Marjorie Hayward and Daniel Melsa, violinists; York Bowen and Lilia Kanevskaya, pianists, and Frederick B. Kiddle, organist. The performances of Miss Austral, Miss Kanevskaya and Mr. Coates were excellent and were warmly received.

## Carlsbad a Mecca for Tourist Musicians



Artists and Patrons of the Arts Meet at a Famous Resort. From Left to Right in the Group Are (Standing) Mrs. William Hirst, M. Ludicker, Mrs. Josef Stransky, Mrs. Walter Lewisohn and Josef Stransky, (Seated) Sir Joseph Duveen, Ulysses Lappas and James Speyer

CARLSBAD, Aug. 24.—Among the hundreds of tourists passing through Carlsbad this season have been many visitors from America. In the above group are included Mrs. William Hirst, who recently completed an operatic libretto and is seeking a composer for the score; M. Ludicker; Josef Stransky, who has been in Europe for the summer and conducted recently in Budapest;

Mrs. Stransky; Mrs. Walter Lewisohn, member of an American family well known for its support of music; Sir Joseph Duveen, art connoisseur and dealer; James Speyer, philanthropist and musical enthusiast, and Ulysses Lappas, tenor of the Chicago Civic Opera Association, who is returning to America shortly for concert engagements preceding the opera season.

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—Richard Aldrich, New York Times

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## THE MUSIC SCHOOL SETTLEMENT OF PHILADELPHIA

Announces the opening of its Master Department, October 1st, 1922. The teachers in this Department are: George F. Boyle, pianist, formerly with the Peabody Conservatory of Baltimore, Md., and Frank Gittelson, violinist. A limited number of advanced pupils will be accepted. Students in this Department have the opportunity through teaching to receive training along scientific as well as social lines. For terms and conditions for admission apply to the registrar of the school 416 Queen Street, Philadelphia.

**Westbrook Made Dean of  
Music School at Illinois  
Wesleyan University**



Arthur Westbrook, Baritone

CHICAGO, Sept. 2.—Arthur Westbrook, baritone, recently connected with the American School of Opera in Chicago, has been made dean of the Illinois Wesleyan University School of Music, Bloomington, Ill., and conductor of the Bloomington Philharmonic Chorus, beginning his new duties in September.

The University School of Music has absorbed the Bloomington School of Music and now has an enrolment of 450 students and a faculty of sixteen instructors.

Mr. Westbrook had charge of the Kansas State College School of Music, Manhattan, Kan., for six years, during which time he developed it into one of the largest college music schools in the West. He was instrumental in establishing the artists' course and music festival.

Among the students who have received their entire training from Mr. Westbrook, Arnold L. Lovejoy, baritone, leaves this month to take charge of the vocal department of Illinois College, Jacksonville, Ill.; L. D. Hanson, baritone, is beginning his fourth year as supervisor of music of the Kalamazoo Public Schools, Kalamazoo, Mich.; Bess Curry, soprano, is singing *Maid Marian* in May Valentine's "Robin Hood" Opera Company; Imogene Arndt, contralto, is singing *Allan-a-Dale* in the same company, and Olivette Veitsch, contralto, is assistant vocal teacher in the University of Wyoming School of Music, Laramie, Wyo.

**Open Teachers' Training Class in Columbus, Ohio**

CHICAGO, Sept. 1.—Adda C. Eddy of Bellefontaine, Ohio, recently opened a normal training class for teachers in the Dunning System in Columbus, Ohio. She spent August in New York studying with Mrs. Dunning, founder of the system, and is booking a teachers' class to be held in Bellefontaine during September.

**Mannheim to Hear Prokofieff Opera**

CHICAGO, Sept. 2.—Serge Prokofieff writes from abroad that his opera "The Love for Three Oranges" will be produced at the National Theater in Mannheim, Germany, in the coming winter. His ballet "The Jester Who Fooled Seven Other Jesters" was performed five times with success in Paris at the Theater Mogador.

**Chicago Musicians on Vacation**

CHICAGO, Sept. 2.—Many of the Chicago musicians are on vacation. Olive June Lacey, soprano, spent August in

Bay View, Mich., preparing her next season's programs. She will sing at the music festival in Mitchell, S. D., early in October. John J. Blackmore, pianist, is motorizing through the White Mountains and the Berkshires. Haydn Owens, pianist and conductor, is passing his vacation on a farm in Mellette, S. D. Jessie Christian, soprano, is in Michigan for the latter part of the summer. She recently gave a Sunday concert at Lincoln, Ill.

**In Chicago Studios**

Chicago, Sept. 2.

**American Conservatory**

A feature of the American Conservatory's new school year, which will open on Sept. 11, will be the school for theater organ playing under the direction of Frank Van Dusen. Edward Eigenschenk and Emily Roberts are assistant instructors. The enrolment for the organ department surpasses that of any previous term.

Adolf Weidig has completed his book on musical theory.

Jacques Gordon, concertmaster of the Chicago Symphony, who recently was injured in an automobile smashup, will resume his teaching in the violin department with the opening of the school year.

Ellaine De Sellem, who has filled principal rôles in the Boston, Sheehan and other opera companies, is a new member of the faculty.

**Artists in Benefit Concert at Saranac Lake, N. Y.**

SARANAC LAKE, N. Y., Sept. 2.—A concert for the benefit of the Saranac Lake Society for the Control of Tuberculosis was given by a number of artists in Pontiac Theater recently. Blanche Da Costa, soprano, was heard in an aria from Verdi's "Traviata," and two groups of songs; Anna Jago, contralto, sang arias from Meyerbeer's "Prophète" and Saint-Saëns' "Samson et Dalila," and a group of American songs; Rudolph Polk, violinist, played Vivaldi's A Minor Concerto and numbers by Juon, Schubert, Beethoven-Elman and Grainger, and Erin Ballard, pianist, was heard in numbers by LaForge and Liszt. Lucille Wilkin was the accompanist. The concert, which was given under the direction of Frank LaForge and Ernesto Berumen, netted the Society \$1,500.

**Appearances for Kathryne Alva Ross**

WATERFORD, CONN., Sept. 2.—Kathryne Alva Ross, mezzo-soprano, has just returned to Wilmington, after two months' study with Mr. and Mrs. Ross David at their summer home in Waterford, Conn. Early in the season Miss Ross is to fill a return engagement at Goucher College, Washington, D. C., and later she will sing at the home of Pierre Dupont, including on her program three new songs by Mrs. David, who will act as her accompanist. Miss Ross appeared with Mary Rome Davis, contralto, and with Mr. and Mrs. David on Sunday evening, Aug. 26, at the Oswegatchee Casino, and on Friday, Aug. 25, she was heard with Priscilla Baynes in a musicale given by the Davids at their summer home, "Rosbeth" at Waterford. Mr. and Mrs. David and their pupils gave an informal program on Sunday afternoon, Aug. 27, at the home of Miss Frances-Ogden-Jones.

**Hear Soloists at Asbury Park**

ASBURY PARK, N. J., Sept. 2.—Under the auspices of the Patrolmen's Benevolent Association a concert was given on Tuesday evening, Aug. 15, at the Beach Arcade, when the soloists included Evelina Parnell and Emily Beglin, sopranos; Anita Klinova, contralto; Fred Jagel, tenor; Millo Picco, baritone; Gino Na-

strucci, violin, and Simone Mantia, who played as a euphonium solo. Frederick W. Vanderpool's song "The Want of You," Miss Beglin sang Victor Herbert's "Kiss Me Again," Ball's "Mother Machree" and Vanderpool's "Neath the Autumn Moon," adding Penn's "Smilin' Through" as an encore. Mr. Vanderpool accompanied her at the piano. Miss Parnell and Mr. Jagel gave a "Rigoletto" duet; Miss Klinova sang an aria from "Mignon," and Mr. Picco a "Rigoletto" aria; and Miss Parnell, Miss Klinova and Mr. Jagel and Mr. Picco sang a La-come quartet. The orchestra under the direction of Mr. Mantia, played a Suppe overture.

**Clara L. Hey Broadcasts Spross and Flagler Songs from Newark**

NEWARK, N. J., Sept. 2.—Clara L. Hey of Poughkeepsie, mezzo-contralto, in a program given by radio from the Westinghouse Station in Newark sang three songs by Charles Gilbert Spross, "There's a Lark in My Heart," newly published; "Invocation to Life" and "Minor and Major," and Robert S. Flagler's "Spring Song." In a program from the Bamberger Radio Station, Newark, she featured another song by a Poughkeepsie composer, "The Little Green Leaves," by Mr. Spross, the words of which were written by Elizabeth Evelyn Moore, also of Poughkeepsie.

**Summer Concerts in Reading**

READING, Sept. 2.—Music plays a prominent part again this year in the services held every Sunday evening in the City Park, where the crowds respond eagerly to the leadership of George F. Eisenbrown in singing well-known songs and gospel hymns. The first Chautauqua season given under the Swarthmore College season system came to an end recently. It included a number of musical attractions among which were Dunbar's Philharmonic Choir and the Ernest Gamble Concert Party. The venture was artistically a success, and a deficit which resulted was met by guarantors who are willing to back the season again next year.

WALTER HEATON.

**Oscar Hatch Hawley Composes Band Overture**

AMES, IOWA, Sept. 4.—Oscar Hatch Hawley, of the music department of Iowa State College, conductor of the Iowa State Symphony and leader of the State College Band, has composed an overture which was recently played from manuscript by the Chicago Band, under the baton of William Weil. The overture was warmly applauded at this performance. It will be played in Ames by the State College Band, under the direction of Mr. Hawley, at the fall concerts.

**Choir and Band Appear in Lake Mills, Iowa, Lodge Concert**

LAKE MILLS, IOWA, Sept. 2.—At the fourth annual gathering of the Sons of Norway the Nordkap Male Choir of Albert Lea, Minn., led by Dr. Nannestad, appeared with success. The choir has become well known in this section. Iver Moen's band also appeared. There was an attendance estimated at 6000 persons from five lodges in Iowa and Minnesota.

BELLE CALDWELL.

Katherine Allan Lively of Houston, Tex., is visiting New York, and will remain in this city until Oct. 1, when she will return South to resume her piano classes.

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Beryl Rubinstein in Recital in Birmingham, Ala.

BIRMINGHAM, ALA., Sept. 2.—The summer season in Birmingham is more active than for many years. Beryl Rubinstein, who has been conducting master class at the Birmingham Conservatory, was heard in a recent recital at Cable Hall, and made a deep impression upon the large audience in a Chopin group and other numbers. Edna Gossen, director of the Conservatory, states that the number of pupils enrolling for Mr. Rubinstein's class was double that expected. Large crowds are attracted to the community singing gatherings, sponsored by Mrs. W. J. Adam. With Gordon Erickson as conductor these outdoor concerts form one of the features of the season.

**John Prindle Scott Arranges Concert**  
McDONOUGH, N. Y.

MCDONOUGH, N. Y., Sept. 2.—Musicians from Binghamton, New York and Washington appeared at a concert arranged recently by John Prindle Scott, composer. Those participating include Mr. Anderson, tenor of the New York Avenue Presbyterian Church, Washington; Lawrence K. Downey, baritone of the Sacred Heart Cathedral, Washington; Mrs. Fred Soule, Leona Skinner Wilsey, Grace Eisenhart, Howard Monley, P. Remington, Mrs. Leroy Bixby and Edwin R. Weeks, of Binghamton, and Mrs. D. Burke, of New York.

J. A. MALLETT

**Mary Clark Sings in Nova Scotia**

BOSTON, Sept. 2.—Mary Clark, soprano, while on a vacation trip, gave concerts in Digby and Annapolis Royal. She was warmly greeted in both places and had to repeat the program at Annapolis Royal.

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## HOLD WEEK OF SONG IN SALT LAKE CITY

**Mayor Neslen Proclaims Civic Music Celebration—Many Programs Given**

By Mark M. Freshman

SALT LAKE CITY, UTAH, Sept. 2.—A Community Song Week was observed in Salt Lake City from Aug. 14 to 21, by proclamation of Mayor C. Clarence Neslen. Each day there was community singing, in which over sixty volunteer ac-

companists and leaders participated. Copies of song booklets, to the number of 17,000, were distributed, these being furnished by clubs and business firms of the city.

The community singing programs were given in the parks and theaters, and at the meetings of clubs, and at the State Capitol. All the churches in the city co-operated in the community song services. Many business firms gave programs of ensemble singing daily.

"The Stolen Flower Queen," an operetta, was presented by students of the Summer School of the University of Utah, under the leadership of Thomas Giles and Lawrence Eberly. The ballet was directed by Meranda Matson. The principal rôles were taken by Virginia Freeze, R. M. Russell and Ada Leonard.

Under the direction of Charlotte Stewart of the City Recreation Department, programs have been given every Friday evening at Nibley Park. Operettas, programs by the Community Orchestra and contributions by individual soloists have made up the attractions.

At the last Assembly of the University Summer School, the opera "Faust" was reviewed and many of the scenes portrayed. The school orchestra and combined music students, led by Stella Paul Bradford, participated.

As a concluding feature of the Musical Appreciation Course under Lawrence Eberly at the University, Virginia Freeze, soprano, sang a group of modern Russian songs. An original song, "A Winter Ride," composed by Mr. Eberly was very well received.

Elsie De Voe Boyce Plays at Lake Minnewaska

LAKE MINNEWASKA, N. Y., Sept. 1.—Two concerts given on Aug. 15 and 17 by Elsie De Voe Boyce, New York pianist,

attracted large audiences. She was cordially greeted in numbers by Mozart, Scarlatti, Beethoven, Chopin, Silas, Leschetizky, Gernsheim, Debussy, Ravel and Tchaikovsky-Pabst. Other recent appearances for Miss Boyce included recitals at the Mountain House at Lake Mohonk.

positions. The most effective numbers were Schubert's "Frühlingsträume," Sibelius' "First Kiss" and "Over the Fathomless Ocean," a song which Glière dedicated to Mme. Narodny.

Youthful Violinist Makes Concert Tour

WARNER, S. D., Sept. 1.—Ronald Barkl, violinist, who studied under Sevcik at the Ithaca Conservatory, has completed at a tour in the course of which he played at Cortland, East Aurora, and Batavia, N. Y., and Aberdeen, S. D., and was warmly acclaimed. The lad, who is only sixteen years of age, is son of Charles E. Barkl, president of the Commercial Club of Warner.

Charlotte  
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Maria Mieler Narodny in Woodstock Recital

WOODSTOCK, N. Y., Sept. 1.—The Woodstock artist colony heard a song recital by Maria Mieler Narodny recently, the program being devoted to Russian, Finnish, German and French com-

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# New Music: Vocal and Instrumental

**Arthur Hartmann's "Three Poems"**

We know few composers among contemporary Americans who possess as much creative ability as does Arthur Hartmann. He is a musician who has yet to be fully appreciated in his own country; he has avoided the banal, the meretricious and has chosen the harder road. We admire his gifts, his courage, his spirit. He cannot fail to be recognized in time.

These "Three Poems" (*Breitkopf & Hartel, Inc.*) for piano are extraordinary utterances. The first is called "Soliloquy" and is a slow rhapsodic affair in F, common time, full of deep feeling, reflecting the idea that "Thought is deeper than all speech." Then comes a Meditation, not the sloppy sweet kind of thing that so many composers do when they "meditate" (no apologies to M. Massenet!), but a magnificent Moderato, A Minor, impassioned, defiant. Big music! The last a Threnody, written on the death day of the composer's father, is a notable piece, too. Here we feel the Hungarian influence speaking, but it speaks in an individual Hartmannesque manner, not in the conventional way of Hungarian pieces. These "Poems" are dedicated to the memory of Mr. Hartmann's father. They are a decided contribution to contemporary piano literature. We recommend them highly to concert-pianists. But we would not be at all surprised if they did not play them. Most of them never recognize piano music by American composers; they seem unwilling to know that it exists!!!

\* \* \*

**A New Italian String Quartet**

That there are any number of gifted men working in the chamber music forms to-day in Italy is again proved by the appearance of a Quartetto in Fa (*Bologna: Pizzi & C.*), by F. de Guarneri, a name unfamiliar to us, though we have made it our special interest to observe closely the younger Italians and their output.

The quartet is in four movements, its

first movement beginning with a Lento, leading into an Allegro moderato, this the main portion of the movement, of course. Then there is a Canzone, an Andantino mesto D Minor, 6/8, quite short and not particularly interesting. But the third movement, Vivo, B Flat, 2/4, is very fine, and has in it an Adagio espressivo that is notably rich in feeling. The last movement is an Allegro moderato, F Minor, 2/4, ending in 3/4, F Major.

The idiom is fairly conservative, the workmanship admirable. One notes a dedication "à Vincent d'Indy." That tells the story! Signor de Guarneri is, in all likelihood, one of Professor d'Indy's pupils. They all write very well, most of them a bit dull,—like their master. We are glad to report that Signor de Guarneri is less dull than that.

**Grainger Sets an American Folk-Dance**

"Spoon River" (*G. Schirmer*) is the title of the first of Percy Grainger's "American Folk-Music Settings" for the piano. We hope it will not be his last. For it is thrillingly done, like all his folk-music settings are.

This tune he got from Edgar Lee Masters, of "Spoon River Anthology" fame, and to Mr. Masters he has dedicated the setting. The tune is one that old fiddlers out in Illinois play, or played years ago, at dances, and is a striking one. On it Mr. Grainger, a master at "dishing up," to use his own term, folk-tunes for concert purposes, has lavished his fine fancy and imagination and made a concert piece of it that ought to be as widely played as Mr. Guion's setting of "Turkey in the Straw," which Mr. Grainger has made so popular.

**Mr. Reddick's "To a Little Child"**

There has been constant growth in the quality of William Reddick's songs, and his newest one, "To a Little Child" (*G. Ricordi & Co.*), to a poem by Mary L. Chapin, stands very high in his list for excellence. There is

a touching simplicity in its every measure, a fine sincerity and a harmonic subtlety that will win its composer much praise from cognoscenti. Stupid singers may be disturbed by this very quality; but was this song written for them? The introduction, which comes in again as postlude, suggests pattering feet with its flowing sixteenth notes that move over unrelated chords, resolved on a healthy dominant seventh of E Flat. The song bears the dedication, "To Billy Boy," Mr. Reddick's little son. It is pertinent to observe that the idea of a father speaking with his tiny son can be handled with taste and refinement, both in music and text, as it is here, rather than in a manner, chock full of bathos, as in that terrific affair called "Tommy Lad." Mr. Reddick's song is for a high voice.

**Mr. Repper Scores in an Exquisite Waltz**

Sticking to his theory that light and popular music can be done, and ought to be done, with as much care and attention to detail as any music, Charles Repper has written a charming waltz for piano in "To Perdita, Dancing" (*Boston: Charles Brashear*). At the top of the first page we read some lines by the gifted Mary Carolyn Davies, on which the composition is based. It is a very melodious affair, this dancing of Perdita, and very fluent in its movement. The contrasting section in D is excellent; and the appearance of the introduction a half tone higher just before the coda is a serious musician's deft touch that lights up new vistas. All in all, a very artistic achievement in triple time, Mr. Repper. Congratulations!

A. W. K.

**Two Happy Modern Piano Pieces in Old Dance Forms**

"Two Short Dance Tunes" (*London: Joseph Williams, Ltd.*), under one cover, by Charles W. Pearce, are worth playing.

Neither the "Allemande" nor the "Loure" are of more than medium difficulty, and they are happy instances of what good inventive ability and keyboard instinct can accomplish by way of making old dance forms musically interesting in the artistic sense, at a time when they too often seem to have only an antiquarian appeal.

**A New Opera Unchanged Voices**

"The Queen of Hearts" (*Clayton F. Summy*) is the title of a new operetta for unchanged voices, to an entertaining little libretto by Josephine Elliot Krohn, for which the well-known Chicago composer, William Lester, has written the music. The text is a clever development of a nursery tale idea, and the incidental music, solos, duets, choruses, etc., show that engaging tunefulness and happy grasp of situation which previous dramatic essays of this kind by Mr. Lester have called forth. If genuinely catchy and piquant music, written with a proper regard for the limitations of difficulty imposed by the character of the work, and a good text idea stand for anything, the little score should win success.

**A Graceful Salon Piece for Piano**

Humoresque (*Arthur P. Schmidt Co.*) by E. Blum, is a graceful and playable salon piece, not very difficult, in the guise of an Allegretto grazioso. It is one of those attrac-

tive things of medium difficulty which make a real effect when properly played.

**Do Three Waltzes Constitute a Suite?**

"Suite for the Piano" (*Harold Flammer, Inc.*) is the title given three individual waltzes by Marian Coryell, "Valse Espagnole," "Valse du Nord" and "Valse Coquette." We have no quarrel with the waltzes. The "Valse Espagnole" is decidedly effective, with plenty of color and rhythmic flavor; the "Valse du Nord" is expressive and shows real sentiment in its main theme; the "Valse Coquette" is pianistically sweet and graceful. May we ask: Do three individual waltzes constitute a suite?

**An Idyll by Ernest Hutcheson**

Ernest Hutcheson's Idyll (*Composers' Music Corporation*) is a really exquisite exemplar of piano lyricism. Its study will well repay the average player, for though written by a concert pianist, a little effort brings it within the average reach. A lovely piano melody, developed with admirable musical craftsmanship, it is genuinely idyllic in mood and expression—and the true musical Idyll being of comparatively rare occurrence in these days, it should make friends. F. H. M.

## Reviews in Brief

Piano pieces (*Oliver Ditson Co.*) between Grades One and Two, melodically attractive, are six individual numbers by Carl Wilhelm Kern: "Lotus Flowers," "In Merryland," "Nodding Rosebushes," "Listen to the Band," "Myra" and "The Harp-Player."

Four pieces (*G. Schirmer*), by L. Leslie Loth, between Grades Two and Three in difficulty, show an agreeable inventive gift and a good sense of piano values, both expressive and tonal. They are: "In June," "Day-Dreams," "Reminiscences" and "Spring Blossoms."

Cecile de Horvath, pianist, will appear in recital in Carnegie Hall, Pittsburgh, in the Bortz Artist Series on Jan. 19.



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## TEXAS BANDS IN CONTEST

Tyler Competition Ends in Draw—Harpist Gives Recital

TYLER, TEX., Sept. 2.—A contest between the bands of Tyler and Commerce, attended by an audience estimated at 6000 persons, was the feature of the recent trade excursion of Commerce business men to this city. The result was a draw, and both bands combined after the event in an excellent program.

Dorothy Goldstein, harpist, appeared in recital recently with the Marvin Methodist Choir, under Mrs. M. L. Shepard. Miss Goldstein was heard in numbers by Debussy, Cheshire and Rodgers and in numbers with the choir. Assisting artists were Varina Garnett, violinist; Fay Motley, violinist; Mrs. William Spinks, soprano, and Grady White, organist.

A. and M. College boasts of a senior and junior band, both under the capable leadership of George Fairleigh. The senior band is expected to reach a membership of 100 this year and has made many concert appearances. Most of these, however, have necessarily been limited to events in the college.

M. C. HAMBRECK.

## Saslawsky and De Voto in Spokane

SPOKANE, WASH., Sept. 2.—A recital was given at the home of Mrs. W. H. Ziegler on Aug. 21 by Alexander Saslawsky, violinist, and Alfred De Voto, pianist. The program included the Sonata in G for piano and violin by Grieg, a Sonatina for violin and piano by Dvorak, and solo numbers for each artist.

MRS. V. H. BROWN.

## Hear Numbers from Cadman's New Opera in San Diego

SAN DIEGO, CAL., Sept. 1.—Excerpts from Charles Wakefield Cadman's new opera, "The Witch of Salem," were

played by the composer at the annual musicale given at the home of Mrs. John Doane on Aug. 20, and proved especially interesting. Others who contributed to the program were Natalie Boshko, Russian violinist, and Elizabeth Stevens, soprano, vocal teacher at Grinnell College. Mr. Doane was the accompanist.

## NEW HALL FOR MERCED

Californian City Plans Auditorium as Part of Clubhouse

MERCED, CAL., Sept. 2.—Merced is to have a new auditorium. Plans are rapidly progressing for the construction of a clubhouse, of which this auditorium will form a part. The new hall will be used for the concerts of visiting artists as well as for local entertainments, and will undoubtedly be of material value in stimulating interest in music in the city.

The concert series recently concluded proved highly successful. These concerts were given in the auditorium of the Central Presbyterian Church, under the auspices of the Merced Musical Association. Artists who appeared during the course were Mabel Garrison, Carolina Lazzari, Reinold Werrenrath, and the Cherniavski Trio.

Officers elected by the Musical Association are: Mrs. O. A. Baker, president; Mrs. A. S. Parker, vice-president, and Miss Barka, secretary-treasurer. The association has just concluded the most satisfactory season in its history. Next year's meetings are to be devoted to the study of opera.

ALBERT GILLETTE.

## Cornish School Program Includes Music by Prokofieff and Mowrey

SEATTLE, Sept. 2.—"The Gargoyles of Notre Dame," a dance designed by Adolph Bolm, with music by Dent Mowrey, was a feature of a program given by Mr. Bolm and the Cornish School Ballet at the school auditorium

on Aug. 14 and 15. The principal performers in this dance were Lucien Carne, Jorg Fasting and Caird Leslie. Paul McCole was at the piano. The stage setting and costumes were designed by Rudolph Schaeffer, and the masks by Alice Paul. Mr. Bolm, who recently concluded a class at the school, appeared in this program in a "Geometric Dance" to Sergei Prokofieff's music, the number embodying impressions of the dynamic energy of America. A Bach Prelude and Fugue were interpreted by four dancers, and other ensemble and solo dances were also given. Alexine Wishnau, member of the faculty of the school, displayed artistic power in a piano recital on Aug. 17.

## Dunning Normal Teacher in San Diego, Cal.

SAN DIEGO, CAL., Sept. 2.—Cara Matthews Garrett, normal teacher of the Dunning System, who has just closed her normal class at the Mission Hills School of Music, Alice E. Holman, director, will remain in San Diego and begin another course on Sept. 5. Later she will hold classes in Phoenix, Ariz., and other cities.

## Dr. Penna of Portland, Ore., Concludes Recital Tour

PORTLAND, ORE., Sept. 2.—Dr. Emil Penna has returned from a six-weeks' concert tour in Oregon and California, in the course of which he gave sixteen recitals. Dr. Penna met several Oregon composers and found that many musical societies are being formed.

## New Trio in Redlands, Cal.

REDLANDS, CAL., Sept. 2.—A new instrumental trio has just been formed here, consisting of Harold Scott, violin; W. G. Axworthy, cello, and Florence Wagner, pianist, and will appear at concerts in various parts of the state this winter.

CHARLES H. MARSH.

## FORM TWO GLEE CLUBS

Long Beach, Cal., Extends Musical Activities—Singer in Recital

LONG BEACH, CAL., Sept. 2.—Rolla Alford, conductor of the First Methodist Church Choir, has organized two glee clubs, one of men and one of women, and will lead both organizations.

Louise d'Artell gave an interesting recital at her studio on Aug. 4, when her program included a cycle by Amy Woodforde-Finden, excerpts from "Carmen," songs by Oley Speaks and several of her own compositions. Mme. d'Artell, who was born in Switzerland, received her musical education in Europe, where she appeared in grand opera.

The Woman's Music Study Club gave a garden party as the first event of the season on Aug. 7. The program was given by Mrs. Haliday, Sara Jane Simmons and Lida Carnahan, sopranos; Alice Durham and Marjorie Vincent, pianists; Mildred Spanagel, violinist; Madeline Morse, whistler; Mrs. Bruce Evans in pianolouges, a quartet composed of Mrs. James, Mrs. Church, Mrs. Comfort and Mrs. Manthe and the Clisbee String Orchestra. The accompanists were Clara Scott, Madeline Lupner Gardiner and Miss Rasmussen. All those who appeared on the program are members of the club, excepting Mrs. Carnahan, who is a visitor from New York.

Pauline Farquhar, pupil of Abby De Avirett, was selected by Vincent Jones, head of the harmony department of the University of Southern California, to play his new composition, Prelude in D, at Bovard Auditorium, on Aug. 10, and was warmly acclaimed.

A. M. GRIGGS.

Allen McQuhae, the Irish tenor, has been spending his summer vacation in Texas, fishing down the Brazos River and at Corpus Christi on the Gulf of Mexico. He will return East this month to begin his next concert tour.

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# from Ocean to Ocean

WHEELING, W. VA.—Alfred Cutter has been appointed to take charge of the choir of the First Baptist Church during the coming winter.

NEW CASTLE, PA.—Margaret Sankey, vocal teacher, has accepted a position in Philadelphia with the Art Publication Society of St. Louis.

LONG BEACH, CAL.—The Kading Orchestra conducted by Ludwig G. Kading of the American School of Music, gave a recent program in Bixby Park. Eveline M. Gerred presented six pupils in recital.

VANCOUVER, B. C.—Eighty-five boys, members of the Bellingham, Wash., Juvenile Band, spent a day in this city recently as guests of the Order of Elks, and played in Hastings Park. The Elks presented the visitors with a silver shield.

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BELLINGHAM, WASH.—H. Goodell Boucher, head of the Bellingham School of Music, has with Mrs. Boucher, left for Milan, accompanied by Marion Gilroy, Jeanice Turner, Bernice Wahl, Lillian McCush, Catherine McRae Smith and Charles Bowen, who propose to study for a year at the Milan Conservatory. Mr. Boucher will spend the year as associate teacher with Mr. Cottone.

PORLTAND, ORE.—David Tamkin, violin student of Henry Bettman, and Stephen Whitford, piano student of Eva Trotter, received the scholarships in composition and piano awarded recently by Louis Victor Saar who is conducting master classes here this summer. Mr. and Mrs. Henning Carlson have gone to Washington, D. C., to make their future home. Mrs. Carlson was secretary of the Cadman Musical Club and a member of the MacDowell Club in this city.

SEATTLE, WASH.—Kuria Strong, of the vocal department of the Cornish School, presented Laura Clark Kells, Ruth Davis, Tamara Adams, Kathryn Worth, Ernest Worth, Helen Addy and Mrs. F. S. Lang in recital recently, assisted by Arthur Kloth, violinist, and June Hartman and John Hopper, accompanists. Francis J. Armstrong, violinist and conductor, and Boyd Wells, pianist, have severed their connection with the Cornish School and opened private studios.

DALLAS, TEX.—Katherine Spear is the winner of the scholarship offered by the Cecilian Club through Delia Selway, teacher of piano. The scholarship is for one year's piano instruction. The judges

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were so pleased also with the playing of Evelyn Moore that, through Florence Sossamon, she was likewise awarded a scholarship of one year's instruction. The contest, in which there were ten candidates, was held at the Will A. Watkin Company Studios. Mrs. T. E. Triplett is president of the Cecilia Club.

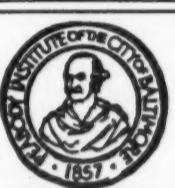
SEDALIA, Mo.—The Second Regiment and Kroenke's Bands give three concerts weekly at Liberty Park, the fund for which is furnished by subscriptions from Sedalia merchants. Moretta Hinkle, soprano, is soloist for Kroenke's Band. At a recent noon-day luncheon of the Kiwanis Club, a new song, "We're Kiwanians," composed by Roy Melton, with musical arrangement by Mrs. H. O. Foraker, was sung for the first time by Latonia Barnett, accompanied by Fay Brown Perrin. Holmes Hall presided in the absence of the president, Frank W. Keyser.

PORTLAND, ORE.—Ruth Carpenter Whalen of Helena, Mont., who has spent the summer taking special work with David Campbell, of the Ellison-White Conservatory, gave an interesting program at Alexandra Court, including numbers by Chopin, Brahms and Scriabin. Ruth Creed, mezzo-soprano, assisted Mrs. Whalen and sang numbers by Goetz, Glenn and Rummell and a group of French and Russian songs. June Graves was presented in a vocal recital by Ruth Agnew at the Calvary Presbyterian Church. Mary Holder Williamson was accompanist and Margaret Williamson gave a group of readings. May Dearborn Schwab presented the following pupils at an informal vocal recital at the home of Mrs. Robert Farrell: Ira D. Morgan, Marian Farrell, Celeste Albin, Geraldine Schwab, Louise Corbin, Erma Keithley, Olga Johnson, Flora Darrow and Lavelle Bristow. Finola Crafts and Mrs. Darrow were the accompanists.

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# People And Events in New York's Week

## Next to Last Week of Goldman Band Concerts at Columbia

Five programs of the most varied nature were played by the Goldman Band under the leadership of Edwin Franko Goldman on the Green at Columbia University during the eleventh and penultimate week of the summer series. The week began with an all-Wagner program that included the "Kaisermarsch," the "Tannhäuser" and "Rienzi" Overtures, Isolde's "Love Death," excerpts from "Lohengrin" and "Meistersinger" and the March of the Grail Knights from "Parsifal." Tuesday's program included popular songs of the past and present. Wednesday's numbers were all by American composers, these including Saenger, Herbert MacDowell, Kelley, Hosmer, Sousa, Goldman, Hadley, Skilton and Herbert. Thursday brought a Wagner-Tchaikovsky program. Lotta Madden was soloist Friday evening, singing an air from Verdi's "Aida" and lighter numbers. Ernest S. Williams, cornetist, was soloist Tuesday and Thursday. Large audiences attended all five concerts, and the band played with its customary smoothness and excellence. B. B.

## Burnham Pupils Begin Concert Series

Thuel Burnham has been conducting a large class of students from all parts of the country in New York this summer and going to the Catskills for the weekends. His master classes will be inaugurated in October, but his private teaching is going on at present and will continue, in conjunction with his classes, during the fall and winter. Marion Flagg, pupil of Mr. Burnham, was

warmly applauded in a recent piano program at his new studio in a program chosen from the works of Beethoven, Schumann, Chopin and modern composers. She was assisted by Marian Parsons, contralto. This was the first of a series to be given by Mr. Burnham's pupils during the coming season.

## Offenbach Overture and Ballet Numbers at Capitol Theater

Offenbach's "Orpheus" Overture was played by the orchestra at the Capitol Theater, under Erno Rapee, with an original cadenza by Frederic Fradkin, concertmaster, during the week beginning Sept. 3. Erik Bye, Norwegian baritone, sang "O Sole Mio" by Di Caprio. The ballet program included a solo dance by Maria Gambarelli to Chopin's "Minuet" Waltz; Chaminade's Scarf Dance and a "silhouette" dance number by Alexander Oumansky, Doris Niles and Thalia Zanou. Scenic settings were designed by Clark Robinson, after suggestions by S. L. Rothafel, manager of the theater.

## Engagements for Adele Rankin Pupils

Dorothy Brown, coloratura soprano, and Edward Bargstadt, tenor, pupils of Adele Rankin, New York soprano and vocal teacher, were heard in a recent radio recital in New Jersey. Miss Brown has been engaged for the "Music Box Revue," and Thomas Joyce, baritone, for the New York Hippodrome. Elsie Terin, Japanese tenor, a former pupil of Miss Rankin, gave two recitals in Tokio, Japan, and has now opened a studio for vocal training. Miss Rankin will re-open her studio on Sept. 11.

## LaForge-Berumen Summer Class in Studio Musicale

Frank LaForge and Ernesto Berumen gave a studio musicale recently for the benefit of their large summer class. Mae Graves Atkins, of Chicago, was heard in classic and modern numbers. Clara Bancroft, who sang for the first time at these musicales, displayed a dramatic contralto voice of range and quality, and Rosamond Crawford, Charles Carver, Albert Rappaport and Dwight Coy also appeared.

## To Give Act from "Siegfried" in New York Concerts

Walter Damrosch, conductor of the New York Symphony, will produce at a pair of Carnegie Hall concerts in the early fall the Third Act of Wagner's "Siegfried." The soloists will include Elsa Stralia, soprano, and Richard Crooks, tenor.

## Rains Pupils in German Opera Houses

Four pupils of Leon Rains, teacher of singing, are holding positions as leading singers in German opera houses. Dorothea Herforth, contralto, is singing in Dortmund; Lotte Gassner, dramatic soprano, in Freiburg; Alice Ritterschmidt, coloratura soprano, in Barnev, and Helena Verden, coloratura soprano, in Stuttgart.

## Frederic Warren to Give Fifth Ballad Series

Frederic Warren, who will inaugurate the fifth season of his ballad concerts in September, has engaged Carnegie Hall for this year's series, which will extend over the entire music season.

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## Free Scholarships to be Awarded in Brooklyn

Four free scholarships—one each in singing, piano, violin, and oratory and public speaking—will be awarded this season by the Brooklyn Academy of Musical Art, Mrs. Robert W. Connor, director. Hearings will be given in the first week in October.

Paul Bender, bass-baritone, who is to come to the Metropolitan for the opening of the season, will be under the management of the Wolfsohn Bureau.

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## Alice Kirke Starts as Concert Manager in Kansas City

KANSAS CITY, Mo., Sept. 2.—Alice Kirke, of Kansas City, has entered the field of concert management and announces that she will bring a number of artists here this season, including Lucien Muratore, tenor; Rudolph Ganz, pianist; Paul Reimers, baritone; Maurice Dambois, cellist, and Alfred Mirovitch, pianist. "The Impresario" and "Così fan Tutte" are also to be heard under her management, and she further states that a production of "The Book of Job" in dramatic form will be given. Miss Kirke, who was born in Independence, Mo., taught for several years in the Kansas City public schools.

## Opera Artists to Assist in Police Carnival

Three artists of the San Carlo Opera Company, Anna Fitziu, Tamaki Miura and Dorothy Jardon, are to sing each day at the field day games of the New York police at the Jamaica race track on Sept. 9 and 16. In this program Nahana Franko will conduct the Police Department Band, and the Glee Club, under the leadership of Sergeant Patrick Fitzgibbons, will sing.

## Bequests Made to Art Under Will of Late Frederick Bertuch

Among a large number of bequests to institutions in the will of the late Frederick Bertuch, of New York and Babylon, L. I., was one of \$50,000 to Cooper Union as an endowment "for the advancement of science and art." A further bequest was that of \$5,000 to the German Lieberkranz of New York.

## American Music Guild Announces Concerts

The American Music Guild will give three concerts at the New York Town Hall on Jan. 3, Feb. 7 and March 7, devoting the programs to works by American composers.

# PASSED AWAY

## W. H. Jude

LONDON, Aug. 24.—W. H. Jude, well known as an organist and composer, especially in the North of England, died on Aug. 8 in London, aged seventy. He founded the Liverpool Organ School, and often took the place of Mr. Best at the great organ in St. George's Hall, where his recitals drew great audiences. He wrote many songs, including "The Skipper," "Behold! I Stand at the Door," and "The Mighty Deep." Mr. Jude gave lecture-recitals in various parts of the country, and toured Australasia many years ago.

## Julia E. Ball

KEUKA PARK, N. Y., Sept. 2.—Julia E. Ball, organist, pianist and teacher, died at her summer home on Lake Keuka on Aug. 24, at the age of sixty-seven. She was a member of the American College of Musicians, and had held the positions of head of the piano department of Earlham College, Guilford College and Keuka College. She was organist of the Hudson Street Baptist Church, Buffalo, where her father, the late Dr. George Ball, was pastor for many years.

## Heinrich Kiefer

MUNICH, Aug. 29.—Heinrich Kiefer, one of the best known 'cellists in Central Europe, died here recently, at the age of fifty-five. Mr. Kiefer was for many years first 'cellist of the Leipsic Philharmonic and the Berlin Philharmonic and founded the existing Munich String Quartet. He was also well known as a concert artist.

## Samuel D. Mayer

SAN FRANCISCO, Sept. 2.—Samuel D. Mayer, well known as an organist, was struck and killed by an automobile recently. He was eighty years old, and for fifty years was organist at the First Congregational Church, and for the Masonic fraternity.

## Minnie E. Fewer

WESTFIELD, MASS., Sept. 2.—Minnie E. Fewer, for a number of years a music teacher in this city, died on Aug. 29 in Mercy Hospital, Springfield, after an illness of several weeks.

# Fortune Gallo Engages Many Artists for San Carlo Opera



IMPRESARIO, ONE OF THE CONDUCTORS, AND MANY OF THE SINGERS OF FORTUNE GALLO'S COMPANY

1—Gennaro Barra, Tenor; 2, Eleonora de Cisneros, Mezzo-Soprano; 3, Bianca Saroya, Soprano; 4, Guido Ciccolini, Tenor; 5, Sofia Charlebois, Soprano; 6, Tamaki Miura, Soprano; 7, Amador Famadas, Tenor; 8, Ester Ferrabini, Mezzo-Soprano; 9, Dorothy Jardon, Soprano; 10, Marie Rappold, Soprano; 11, Fortune Gallo, Founder and Impresario; 12, Anna Fitziu, Soprano; 13, Pietro de Biasi, Bass; 14, Stella DeMette, Mezzo-Soprano; 15, Mario Valle, Baritone; 16, Josephine Lucchese, Soprano; 17, Carlo Peroni, Conductor; 18, Romeo Bosacci, Tenor; 19, Anita Klinova, Mezzo-Soprano

WHEN the martial strains of the trumpeters in "Aida" proclaim the fact that the 1922 season of the San Carlo Grand Opera Company has begun at the Century Theater, New York, on the evening of Sept. 18, they will mark the beginning of an engagement that promises to surpass any fulfilled previously by this organization. An outline of the plans of Fortune Gallo, impresario, reveals a number of additions

to the artistic roster and répertoire of the company. The leading singers of last season have been retained and some new artists were engaged by Mr. Gallo during a recent visit to Italy.

The guest artists include Marie Rappold, Anna Fitziu, Tamaki Miura and Dorothy Jardon, sopranos; Eleonora de Cisneros, mezzo-soprano; Guido Ciccolini, tenor, and Henri Scott, bass. Negotiations are in progress with several other artists, according to an announcement

which has come from Mr. Gallo's office.

The organization includes also Bianca Saroya, Josephine Lucchese, and Sofia Charlebois, sopranos; Ester Ferrabini, Stella DeMette and Anita Klinova, mezzo-sopranos; Amador Famadas, Gennaro Barra, Romeo Bosacci and Francesco Curci, tenors; Francesco Novelli, Mario Valle, Guglielmo Giuliani and Max Kaplick, baritones, and Pietro de Biasi and Natale Cervi, basses, Mr. Famadas, Mr. Barra, Mr. Curci, and Mr.

Novelli are new artists. The conductors are Carlo Peroni, for the Italian and French, and Ernest Knoch, for the German operas.

The répertoire for the initial week comprises: Monday, "Aida"; Tuesday, "Tosca"; Wednesday, "Rigoletto"; Thursday matinée, "Martha"; Thursday evening, "Carmen"; Friday, "Madama Butterfly"; Saturday matinée, "Lohengrin," and Saturday evening, "Trova-

## DEDICATE KNEISEL HALL WITH PROGRAM OF MUSIC

**Blue Hill, Me., Hears Novelty by Kroll at Opening Ceremonies in New Building**

BLUE HILL, ME., Sept. 1—The formal opening of Kneisel Hall, the gift of an anonymous music-lover, took place here on the afternoon of Aug. 16. The occasion was notable for an address by H. E. Krehbiel, veteran music critic, and a musical program by an orchestra conducted by Franz Kneisel, in whose honor the hall was erected, and assisting artists.

The program was opened with the performance of Vivaldi's Concerto Grosso in D Minor, in an arrangement by Mr. Kneisel, by Marianne Kneisel and William Kroll, violinists; Julian Kahn, cellist, and Bianca del Vecchio, pianist. Mr. Krehbiel then pronounced a eulogy on chamber music and presented the first of a series of annual awards of \$100, given by Mrs. Bessie Collier Ellery, for which Winifred Merrill was nominated by Mr. Kneisel.

A feature of the program was the performance of a manuscript work by Mr. Kroll, "Caprice Cossaque," played by Bernard Ocko, Karl Kraeuter, Mr. Kahn and the composer. Among soloists were Milton Prinz, cellist, who played Boellmann's "Variations Symphoniques," and Franz Hone, violinist, heard in numbers by Rimsky-Korsakoff and Kreisler. The first movement of Mendelssohn's Octet for Strings, a unison violin group by thirty players, and the performance of the Tchaikovsky "Andante Cantabile," by a quartet comprising Miss Kneisel, Miss Merrill, Stella Roberts and Phyllis Kraeuter, were other events of the afternoon.

Kneisel Hall includes a large music room, seating about 300 persons, and a library and study. On the conductor's stand hangs an American flag, the gift of the Thursday Musical Club of New York.

**Greta Torpadie Engaged to Marry**  
Announcement has been made that Greta Torpadie, soprano, widely known

in the concert field as a singer of genuine distinction, is engaged to be married to Donald Bratt. Mr. Bratt is an electrical engineer and inventor. He is said to be an accomplished amateur pianist and is a nephew of the noted Swedish composer, Wilhelm Stenhammar. No date has been announced for the wedding.

## Tirindelli Resigns from Cincinnati Conservatory

Pier A. Tirindelli, for many years head of the violin department and the conductor of the orchestra at the Cincinnati Conservatory, has tendered his resignation to Bertha Baur, directress of the institution. Mr. Tirindelli, who is in

Italy recovering from a nervous breakdown caused by many years of strenuous work, is recovering very rapidly, news which will be welcomed very much by his many friends and admirers.

## Germaine Schnitzer Touring Europe

Germaine Schnitzer, pianist, now in Europe, is booked for four concerts in Vienna and two concerts each in Berlin, Salzburg, Innsbruck, Prague and several other cities in Czechoslovakia. She will start on Nov. 4 a tour of Scandinavia and will appear in Paris with the Pasdeloup and Colonne Orchestras and in a series of recitals. Mme. Schnitzer will return to America to begin her concert tour here during the Christmas holidays.

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